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ARCHAEOLOGICAL DISCUSSIONS¹
SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN
CURRENT PERIODICALS

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GENERAL AND MISCELLANEOUS

The Popular Origin of Art. — In *Gaz. B.-A.* XXXVIII, 1907, pp. 441-455 (7 figs.), E. POTTIER discusses the manifestations of art among the primitive races and savage tribes. He finds that in the caves of France, as well as among Australians or Bushmen, art has a popular and practical origin, and argues that these qualities have never really been lacking in any art, and are only apparently obscured in the art of to-day.

The First Workers of Iron. — In a paper before the Berlin Anthropological Society (*Z. Ethn.* XXXIX, 1907, pp. 334-362), W. BELCK discussed the evidence for iron-working among the Eastern peoples, and concluded that this art was probably discovered by the Philistines and Phoenicians, from whom it gradually spread after about 1100 B.C. In the discussion of this paper (*ibid.* pp. 362-381) these conclusions were sharply disputed, and the evidence for an early use of iron in Egypt was presented, especially by BLANCKENHORN and OLSHAUSEN. It was suggested by VON LUSCHAN that the real discoverers were the negroes of tropical Africa, who brought the art to Egypt.

In *Rec. Past*, VI, 1907, pp. 286-288, is a report from *Man* of a paper by W. RIDGEWAY in which he argued that the use of iron as a metal originated in Central Europe and spread from Noricum. Only in this region, as at Hallstatt, is it seen coming gradually into use. In the following discussion it was pointed out that iron was used sporadically in Egypt and elsewhere in remote times, and that the early iron age burials in Crete and the Aegean lands are earlier than those at Hallstatt. The southern peoples

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor PATON, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Professor LEWIS B. PATON, Dr. A. S. PEASE, and the Editors, especially Professor MARQUAND and Dr. PEABODY.

No attempt is made to include in this number of the JOURNAL material published after January 1, 1908.

For an explanation of the abbreviations, see pp. 138, 139.

produced little iron, because they used "open-hearth" methods, while in the north the use of a "blast-furnace" principle led to an increased and improved product.

The Process of Champlevé Enamel. — In *Burl. Mag.* XI, 1907, pp. 373-375, E. DILLON points out that as champlevé enamel requires a vitreous composition melting at a lower temperature than the metal surface to which it is applied, it was probably not known to the Egyptians, who used a silicate which fused only at a high temperature. The earliest true enamels on metal have been found in the cemetery of Koban in the Caucasus (9th or 10th century B.C.), and the next in the first century of our era, when champlevé enamel appears in Romano-British tombs and cloisonné jewellery in the Nubian pyramids. The home of the process was probably the Euphrates valley.

Purity of Metals in Ancient Coinage. — In a long article with voluminous statistics in *Z. Num.*, XXVI, 1907, pp. 1-144, J. HAMMER sets forth the sources of the metals used in coinage by the ancients, the processes of refining, and, specifically, the actual metallic composition of the coinage of individual countries and periods, beginning with the earliest Greek coinage, and carrying the investigation into the fourth century coinage of the Roman empire.

Parthian Coinage. — Sir H. H. HOWORTH continues in *Num. Chron.* 1907, pp. 125-144, his discussion of certain Parthian series, and concludes that "all the coins with bearded heads on them struck by the Parthian kings on which the head is turned to the right instead of the left, and which bear very Greek-looking reverse types, were struck by the Parthians as provincial coins . . . and did not belong to the native Imperial Parthian series."

Remains of Tent Construction in Classic Architecture. — The derivation of many details in the construction and ornamentation of Egyptian and Greek roofs from the forms and material of the earlier tent, and especially the development of leaf and plant decorative motives from the real branches and flowers used on the corresponding parts of primitive tents and huts, was maintained by M. MEURER at the July (1907) meeting of the Berlin Arch. Soc. (*Arch. Anz.* 1907, cols. 417-418.)

Nicopolis ad Istrum. — In *R. Arch.* X, 1907, pp. 257-276 (pl.; fig.), GEORGES SEURE begins a historical and epigraphical study of Nicopolis ad Istrum, where partial excavations have been conducted through the liberality of H.R.H. Prince Ferdinand of Bulgaria. The place was a foundation of Trajan, on the Rositza River, which flows into the Yantra, the ancient Iatrus. It was founded about 115 A.D., flourished for a time, but had ceased to exist when Heraclius, in 629 A.D., founded another Nicopolis ad Istrum, which was actually on the bank of the Danube. The first Nicopolis was strategically a foundation against the Thracians. Under Severus it was attached to Lower Moesia. The walls are in part preserved, as are the foundations of several temples. A headless statue of Eros is a local copy of a good Hellenistic work. The attitude resembles that of the Apollo Altemps (Reinach, *Répertoire*, I, 354, Clarac, 1471 D). Several Oriental cults are attested, and there was a Bithynian colony in the city, besides veterans of the *cohors Mattiacorum*, or the legions *prima Italica* and *quinta Macedonica*. The place was organized on the model of the cities of Asia.

The Exploration of Southern Arabia.—In *Alt. Or.* VIII, 1907, Heft 4, pp. 1–34 (3 maps; 4 figs.), O. WEBER reviews the history of exploration in Southern Arabia before 1882, when a new epoch began with the work of E. Glaser. Especial attention is given to the travels of Arnaud and Halévy, and the discovery of early inscriptions.

Archaeology in Switzerland.—In *W. kl. Phil.* 1907, cols. 1101–1102, are notices of papers in *Anz. Schw. Alt.* IX, 1907. The golden bowl from Altstetten (*A.J.A.* XI, 342) is discussed by HEIERLI. It is studded with rows of bosses, and three rows of figures,—rude animals in the centre, and above and below circles and crescents. It seems to belong to the older Hallstatt period. A study of iron age fibulae is begun by Viollier, who discusses those from the Ticino, which date from the so-called Etruscan period, between the Hallstatt and La Tène periods.

Handbook of the Boston Museum.—The Museum of Fine Arts has issued a second edition of its Handbook,—an illustrated guide to the most important and characteristic works of art in each department. At the beginning of each section is a short history of that special field, and a brief bibliography. There is a note on the collection of casts, an account of the organization and history of the Museum, and a description of the new building. (*Handbook of the Museum of Fine Arts*, Boston, 1907. 324 pp.; 309 figs.; 9 plans. 12 mo. \$0.50.)

The Nimbus in Eastern Art.—In *Burl. Mag.* XII, 1907, pp. 20–23, 95–96, J. TAVENOR PERRY traces the introduction and use of the nimbus in the art of India. Its first appearance is at Gandhara, subsequent to the third or fourth century A.D., where it is due to the Greek influence manifested also in the architecture of these ruins. Here Buddha is given a rayed nimbus like the rayed disk of the Parthian terra-cotta figures of Warka, though in some smaller statuettes he has only the disk, and this is the type maintained to the present day. The rayed nimbus appears again as the attribute of many of the Vedic and Puranic gods of India. It was not a sacred symbol, being sometimes assumed, as at Constantinople, by kings and emperors.

EGYPT

Tablets of the First Dynasty.—In *S. Bibl. Arch.* XXIX, 1907, pp. 133–149, 243–250 (3 pls.), E. NAVILLE continues a discussion (*A.J.A.* XI, p. 450) of the ivory and wooden tablets of the first dynasty coming from Negadah and Abydos.

The Egyptian King Chabscha.—In *Or. Lit.* X, 1907, cols. 421–425, 439–441, W. M. MÜLLER and W. WIEDEMANN discuss a statement of the Papyrus Libbey, now in Toledo, and recently published by W. Spiegelberg. This shows that Chabscha, who has hitherto been supposed to be the leader of the Egyptian revolt against Darius (Herod. VII, 5, 7), in reality lived after the death of Artaxerxes Ochus.

Writings in Foundations.—In *S. Bibl. Arch.* XXIX, 1907, pp. 232–242, E. NAVILLE discusses a number of passages which speak of ancient documents as found beneath the foundations of walls and of statues in Egyptian temples, and compares with this the account of the finding of the Book of Deuteronomy in 2 Ki. 22: 6, and 2 Chron. 24: 8.

The Transcription of Egyptian.—In *Or. Lit.* X, 1907, cols. 299–305, 358–360, W. M. MÜLLER discusses in an elaborate manner the question of the scientific transcription of Egyptian, with special reference to the publication of a new Egyptian dictionary.

The Cow of Deir el-Bahari.—In *Gaz. B.-A.* XXXVIII, 1907, pp. 265–272 (pl.; fig.), E. NAVILLE describes the statue of the Hathor cow found at Deir el-Bahari (*A.J.A.* XI, p. 74). If the accessories which characterize the goddess are removed, there remains a striking piece of animal sculpture, of great delicacy of modelling and so full of life as to recall the praises of the cow of Myron. In the words of Maspero, “Neither Greece nor Rome has left us anything comparable with it.”

Soul-Houses.—In *Rec. Past*, VI, 1907, pp. 195–201 (7 figs.), W. M. FLINDERS PETRIE describes the soul-houses recently discovered in a cemetery at Rifeh. The cemetery had been buried by gravel from the hills, and thus these models of houses, which were placed on the surface of the grave, were more or less perfectly preserved. The houses were to shelter the soul when it came from the grave to partake of the offerings, and their development can be traced from a simple shelter beside the tray of offerings to more elaborate structures, two stories high, with stairs and even figures of servants.

The Tomb of Queen Thyi.—In the *London Times*, August 3, 1907, it is stated that examination of the skeleton from the tomb of Queen Thyi (*A.J.A.* XI, p. 344), by Dr. Elliott Smith, has shown that the remains are those of a young man, about twenty-five years old. *Ibid.* October 15, 1907, Dr. E. SMITH adds that the cranium indicates chronic hydrocephalus, and that other peculiarities of the skeleton are not unlike those shown in the portraits of Khuenaten. In *Athen.* 1907, ii, p. 624, MASPERO is quoted as suggesting that the remains are those of Thyi's son-in-law Saanakhit, the immediate successor of the heretic king.

Hermes-Thoth and Apis.—In *Bonn. Jb.* 1906, pp. 193–203 (pl.; 6 figs.), A. FURTWÄGLER adds further notes and explanations to earlier papers on Hermes-Thoth and Apis, with special reference to the feather as attribute of the former.

The Tebtunis Papyri.—The second volume of the Tebtunis papyri (*A.J.A.* VII, p. 104) contains documents, chiefly of the first three Christian centuries, from houses of the town. The only classical text of importance is a fragment of the Greek Dictys Cretensis, hitherto unknown. Most of the papyri contain official papers. An important group deals with the priests of Soknebtunis. The published papyri are numbered from 265 to 424, and 265 more are briefly described. Twenty ostraca are also published. An appendix discusses the topography of the Arsinoite nome, and gives a full list of places in it. (B. P. GRENFELL, A. S. HUNT, and E. J. GOODSPEED, *The Tebtunis Papyri*, Part II. London, 1907, Henry Frowde. xvi, 485 pp.; 3 pls. 8vo. University of California Publications, Graeco-Roman Archaeology, Vol. II.)

The Treasure of Aboukir.—In *Monatsberichte der numismatischen Gesellschaft in Wien*, March, 1907, pp. 169–171, there is reprinted from the *Neue Preuss. Zeitung*, February 26, 1907, an account of the gold treasure found at Aboukir in 1902 (*A.J.A.* VIII, p. 468; XI, pp. 73, 451). The Roman *aurei* were first offered for sale, then the stamped ingots, and finally

Armenians or Syrians tried to sell in Paris and London the eighteen large ($5\frac{1}{2}$ –6 cm. in diameter) Greek gold medallions. As the genuineness of these latter seemed very doubtful, the owners failed to find purchasers, and all but five, secured by the Berlin Museum, were taken back to Egypt. The Berlin specimens were published as genuine in *Abh. Berl. Akad.* 1906 (86 pp.; 4 pls.), by H. K. DRESSEL. Their genuineness is also defended by W. KUBITSCHKE (*Monatsber. num. Ges.* l.c. p. 168), but in *R. Ital. Num.* XX, 1907, p. 393 note, L. LAFFRANCHI from considerations of style vigorously asserts that they are forgeries. In *Arch. Anz.* 1907, cols. 402–408, is a report of a discussion of the medallions at the March meeting of the Berlin Arch. Soc. by R. WEIL. He adopts Mowat's view that they were prizes at Macedonian festivals in the third century A.D. The devices were copied on the contemporary copper coinage of the eastern provinces, because Caracalla and his successors, who were defending the regions conquered by Alexander, encouraged his worship in those countries. The dies for the reverse of the medals seem to have worn out faster than those for the obverse, and this may explain the combination of designs having no unity of subject.

Egyptian Tapestry. — In the Metropolitan Museum in New York is a piece of Egyptian tapestry of the second or third century A.D., representing a woman holding a chiton in her raised hands. The warp is linen, and the weft of wool. It probably came from Akmin, and formed part of a garment woven in one piece. (*C. P. C.*, *B. Metr. Mus.* 1907, pp. 161–162; 2 figs.)

BABYLONIA AND ASSYRIA

The Real Name of Nin-ib. — In *J.A.O.S.* XXVIII, 1907, pp. 135–144, A. T. CLAY produces evidence from Aramaic indorsements found on Babylonian tablets to show that the name written ideographically Nin-ib should be pronounced En-Mashtu = En-Martu = Bel-Amurru, *i.e.* lord of the land of the Amorites. In other words, Nin-ib was a western deity whose worship in Babylonia is connected with the appearance of the Amorites in that country. In *Exp. Times*, XVIII, 1907, pp. 428–429, C. H. W. JOHNS argues that the name of the god should be read Urashtu.

The Obelisk of Manishtusu. — In *Z. Morgenl.* XXI, 1907, pp. 11–43, F. HROZNY gives an elaborate commentary on the inscription upon the obelisk of Manishtusu, king of Kish, published by Scheil in the second volume of the reports of the French expedition in Persia. In *Z. Assyr.* XX, 1907, pp. 246–302, J. HOSCHANDER examines in great detail the proper names found in this inscription.

A Hymn to Nergal. — In *J.A.O.S.* XXVIII, 1907, pp. 168–182, J. D. PRINCE translates the hymn to Nergal, published in *Cuneiform Texts*, pl. 14. The hymn is quite different from those previously published by Böllenrücher and is interesting from the fact that it emphasizes the fiery nature of Nergal.

A Babylonian Magna Charta. — In *J.A.O.S.* XXVIII, 1907, pp. 145–154, S. LANGDON translates the tablet published in *Cuneiform Texts*, XV, pl. 50. It contains a sort of bill of rights of the inhabitants of old Babylonian cities, forbidding the king to put any of them into prison, to put them under forced labor, or to take levies of food or of animals.

The Chronological Relation of the First Dynasty of Babylon to the

Second Dynasty. — In *Z. Assyr.* XX, 1907, pp. 229–245, A. POEBEL presents new inscriptional evidence to prove that the second dynasty in the Babylonian list of kings was contemporaneous with the first dynasty. Ii-maili was a contemporary of Hammurabi; Kiannibi was a contemporary of Abieshu; Damkiilishu of Ammizaduga, and Ishkibal of Samsuditana. Hammurabi's reign is to be placed between 2243 and 2200 B.C.

A Hammurabi Text from Asshurbanipal's Library. — In *S. Bibl. Arch.* XXIX, 1907, pp. 155–164, 222–231, W. T. PILTER publishes a duplicate text of the stele of Hammurabi from *Cuneiform Texts*, XIII, pls. 46 and 47.

Hammurabi and His Age. — In *Alt. Or.* IX, 1907, Heft 1, pp. 1–36 (2 figs.), F. ULMER gives a sketch of Babylonian life, customs, and religion in the time of Hammurabi (*ca.* 1945 B.C.), based chiefly on the code and other inscriptions of the king.

Nabu-shum-libur. — In *S. Bibl. Arch.* XXIX, 1907, pp. 221–223, L. W. KING produces evidence to show that Nabu-shum-libur, who has been known hitherto from inscriptions, belonged to the fourth dynasty of Babylon.

Meaning of the Expression "Number of the Name." — In the Cylinder Inscription of Sargon he narrates that the length of the enclosing wall of his palace at Khorsabad corresponded with the number of his name. In *Or. Lit.* X, 1907, cols. 225–231, F. HOMMEL makes a fresh attempt to show how this number, 16,280 cubits, is derived by a computation of the numerical value of the ideographic elements in the name Sargon.

The First Dynasty of Isin. — In *Or. Lit.* X, 1907, cols. 385–387, H. V. HILPRECHT produces evidence to show that the illegible twelfth name in the recently published list of the first dynasty of Isin should be read *Zambīia*. *Ibid.* cols. 461–464, A. POEBEL shows that the broken tenth name in the same list should be read *Sin-ikisha*.

Elamitic Names in Assyria and Babylonia. — In *Or. Lit.* X, 1907, cols. 234–238, G. HÜSING suggests that the name of the Assyrian king, Annubanini, is not of Semitic origin, but is a form, with a peculiar Elamitic reduplication of the last syllable, derived from the name of an Elamitic god, Annubani. He also argues that Hammurabi was not of Semitic but of Elamitic origin. From this he draws far-reaching conclusions in regard to the part that ancient Elam played in the history of Assyria and Babylonia.

The Old Babylonian System of Dating. — In *Or. Lit.* X, 1907, cols. 231–234, H. RANKE shows that the ancient Babylonians named their years on the First of Nisan after events that had been planned to take place in the course of the year; but that if any important unexpected event occurred in the year, they renamed it after the new event, so that in some cases we find a double naming.

Babylonian, Assyrian, and Persian Weights. — In *Z. Morgenl. Ges.* LXI, 1907, pp. 379–402, F. H. WEISSBACH subjects the Babylonian weights and measures to a new examination. He discusses first the relation which is known to have existed between the talent, the mana, and the shekel, and the fractions of each of these weights. He then gives a complete classification of all the ancient Babylonian weights known to exist with their precise equivalents in grammes. From the comparison

of these he concludes that the heavy mana weighed 1006.6 gr. and the light mana, 504 gr. He holds that it is not yet proved that the Babylonians had two standards of weights at the same time. The common assumption that the gold mana contained sixty shekels and the silver mana fifty shekels he considers to be erroneous. Another common assumption that the ratio of gold to silver was that of $13\frac{1}{2}$ to 1, he maintains holds true only of the Persian period. In earlier periods different ratios prevailed. The article ends with a list of Babylonian, Assyrian, and Persian objects used as weights with a full description of each.

SYRIA AND PALESTINE

A Correction.—The report on recent excavations in Palestine in *Arch. Anz.* 1907, cols. 275–357 (*A.J.A.* XII, p. 87), was by H. THIERSCH. (*Arch. Anz.* 1907, col. 497.)

Origin of the Name Syria.—In *Or. Lit.* X, 1907, cols. 281–299, 345–357, 401–412, H. WINCKLER defends against recent criticism by E. Meyer, his view, that the name Syria is not derived from a corruption of Assyria, as has commonly been supposed, but from an old Babylonian name, Suri, which was applied to the whole of Mesopotamia.

Palestinian Cities in the Inscription of Thutmusis III.—In *Mitt. Vorderas. Ges.* XI, 1906, pp. 1–40 (3 pls.), W. M. MÜLLER submits the famous list of 119 cities of Palestine in the inscription of Thutmusis III on the pylons of the temple at Karnak to a fresh examination, and gathers up the results of recent Egyptological and archaeological investigations that bear upon its elucidation.

Archaeological History of Jerusalem.—In *Bibl. World*, XXIX, 1907, pp. 409–419; XXX, pp. 7–17, 88–100, 167–178, 248–257, 328–338, 407–417, L. B. PATON continues his studies on the archaeological history of Jerusalem (see *A.J.A.* XI, p. 455), and discusses ‘Jerusalem in the Earliest Times,’ ‘Solomon’s Buildings,’ ‘Solomon’s Wall,’ ‘Jerusalem under Hezekiah and Manasseh,’ ‘Nehemiah’s Wall,’ ‘Jerusalem in the Period between the Old and the New Testaments,’ and ‘Jerusalem in New Testament Times.’

The Site of the Acra.—In *Pal. Ex. Fund*, XXXIX, 1907, pp. 204–214 (fig.), C. WATSON argues that the only site for the Acra which is in accord with all the records in the Bible, Josephus, and the Books of Maccabees is one immediately south of the Temple. *Ibid.* pp. 290–292, J. M. LENZ offers some criticisms of these arguments.

Capernaum.—In *Pal. Ex. Fund*, XXXIX, 1907, pp. 220–229, E. W. G. MASTERMAN presents evidence which goes to show that the site of Capernaum is to be sought at Telhûm.

Ancient Chariots.—The ancient chariots used in Syria, Phoenicia, and Cyprus are treated by F. STUDNICZKA in *Jb. Arch. I.* XXII, 1907, pp. 147–196 (37 figs.). With the aid of examples from works of art, and of toy models from Cyprus, he discusses the various parts of the equipage, and the influence at different epochs of Hittite, Egyptian, Assyrian, Persian, and Greek usage. The placing of the axle under the middle of the body, rather than toward the back, and the use of four animals abreast seem to have been Syrian inventions. The four-spoked wheel went out of use everywhere

else much earlier than in Greece. Old-fashioned models were often retained for the ceremonial use of high dignitaries. Some Homeric customs are seen to belong rather to Phoenician Cyprus than to Greece or to Greek Asia.

Seleucia in Pieria.—In *M. Soc. Ant. Fr.* LXVI, 1906, pp. 149–226 (plan; 3 figs.), V. CHAPOT discusses the history and remains of Seleucia in Pieria. The article is largely historical, but contains a somewhat detailed account of the topography of the site and a description of the existing scanty ruins.

Greek and Latin Inscriptions from Syria, Copied in 1700.—In *R. Arch.* X, 1907, pp. 281–294, SEYMOUR DE RICCI publishes, from a manuscript in the Royal Library at the Hague, thirty-two inscriptions, three of which are in Latin, the rest in Greek. They were copied in Syria and sent by the Belgian consul Gosche to Gisbert Cuper (1644–1716). Many of them are dated, the dates running from 86 to 554 A.D. The inscriptions are chiefly from tombstones or are dedicatory. Many of them have been published in the *C.I.G.* or *C.I.L.*, some also by Waddington, Pococke, or Prentice (*Hermes*, XXXVII, pp. 107, 109), but the copies by Gosche are the earliest, and are therefore of some importance in establishing the text.

ASIA MINOR

Researches in Asia Minor.—In *Or. Lit.* X, 1907, cols. 313–319, 360–365 (pl.; 6 figs.), E. BRANDENBURG groups into classes the various antiquities that are found in Asia Minor and explains the meaning of each of these classes. The photograph of the so-called Niobe is the best that has yet been published.

Boghaz-Köi.—In *Rec. Past*, VI, 1907, pp. 245–253 (12 figs.), G. E. WHITE describes some of the remains at Boghaz-Köi, and the neighboring sites, Yasilikaya and Eyuk, and notices briefly the results of Winckler's first campaign.

Hittite Inscriptions.—In *Mitt. Vorderas. Ges.* XI, 1906, pp. 317–336 (12 pls.), L. MESSERSCHMIDT gives a second supplement to his *Corpus* of Hittite inscriptions which appeared in an earlier number of the same journal. These inscriptions are accompanied with a full account of the place and the circumstances of their discovery. In *S. Bibl. Arch.* XXIX, 1907, pp. 207–213, 253–259, A. H. SAYCE gives a summary of the present state of knowledge in regard to the decipherment of the Hittite inscriptions, showing what methods have been employed, and what results may be regarded as established.

The Phrygian Monuments.—In *Alt. Or.* IX, 1907, Heft 2, pp. 1–32 (15 figs.), E. BRANDENBURG describes the chief sculptured façades in Phrygia. These graves as well as the few other early objects found here show Hittite influence, for the country was part of the Hittite empire. The monuments are earlier than 1000 B.C., and this art has probably influenced Greece. There is no general Greek influence in this region until Roman times.

Phrygian Grave Stelae.—In *M. Soc. Ant. Fr.* LXVI, 1906, pp. 27–46 (5 figs.), É. MICHON discusses several stelae from Phrygia, belonging to the second and third centuries A.D., now in the Louvre. The decoration includes at first a door, sometimes surrounded by objects belonging to the

departed, such as mirrors, baskets, tablets, vases, etc. These objects sometimes appear on the panels of the door, sometimes only the doorway is represented with the objects inside, and finally all idea of the door seems lost. The article also discusses briefly the imprecatory formulae in Phrygian epitaphs.

The Heroum at Gjölbасchi.—Arguments for interpreting the west frieze of the heroum at Gjölbасchi as scenes from the story of Bellerophon, the local hero and the ancestor of the noble families of Lycia, are advanced in *Jb. Arch. I. XXII*, 1907, pp. 70–77 (3 figs.), by F. KOEPP, in opposition to the view of Benndorf and others that it represents the capture of Ilium. For one thing, the besiegers and foreigners seem to be getting the worst of the contest.

The Tomb of Hannibal.—In *Bosphoros*, Heft 3, 1906, TH. WIEGAND argues that the mound at Gebesch is not the tomb of Hannibal, which is rather to be sought at the true site of Libyssa, where, among the ruins of a Byzantine cloister, are the remains of an ancient monument with marble columns (*W. kl. Phil.* 1907, col. 782). In *Arch. Anz.* 1907, cols. 419–421, it is stated that while the site of Libyssa has been identified, Wiegand's excavations have revealed no trace of the tomb.

The Games of Hierapolis.—In *Z. Num.* XXVI, 1907, pp. 181–182, Dr. VON PAPEN discusses at length the games held at Hierapolis, in Phrygia, of which he finds only brief and incomplete treatment in *Jb. Arch. I.*, *Ergänzungsheft IV*, and in the recent catalogue of coins of Phrygia in the British Museum.

The Artemisia at Hypaipa.—In *Jh. Oest. Arch. I. X*, 1907, Beiblatt, cols. 35–40 (2 figs.), J. KEIL publishes three inscriptions, of which one is new, in honor of victors in the Artemisia, apparently a festival of the Persian Artemis of Hypaipa, as the inscriptions are from Birge and Ödemisch.

A Nabataean Inscription from Miletus.—In *C. R. Acad. Insc.* 1907, pp. 289–291 (fig.), C. CLERMONT-GANNEAU publishes a new reproduction of a bilingual (Greek and Nabataean) inscription from Miletus (*Sitzb. Berl. Akad.* 1905, p. 260; *C. R. Acad. Inscr.* 1906, p. 116), which confirms his view that it is a dedication to Dusares by Syllaeus, minister of the Nabataean king Obodas, in honor of his master.

The Inscriptions of Priene.—In *B.C.H.* XXXI, 1907, pp. 227, 382–388, M. HOLLEAUX publishes notes and emendations to the *Inscriften von Priene* recently published by F. Hiller von Gaertringen.

GREECE

ARCHITECTURE

Mycenaean and Pre-Mycenaean Architecture.—In *Jh. Oest. Arch. I. X*, 1907, pp. 41–84 (22 figs.), J. DURM examines in detail the architectural forms employed in the elevation of Mycenaean and pre-Mycenaean buildings. Owing to the lack of remains in the Cretan palaces, the chief source is the Treasury of Atreus and the other domed tombs. The columns and other constructions are analyzed in detail and compared with evidence from works of art and other sources. The evidence shows that in architecture the columns did not taper downwards. This paper is full of minute details drawn in large part from a recent visit to Greece and Crete.

The Ionic Column.—The origin of the Greek Ionic column is discussed by O. PUCHSTEIN in an address before the Deutsche Orient-Gesellschaft. He examines carefully the Egyptian columns, which are developed from the papyrus, lotus, and other plants, traces the borrowing and adaptation of these styles in Mesopotamia and Persia, and concludes that the Ionic column is a Greek transformation into pure architectural form of the Asiatic development of the Egyptian models. (O. PUCHSTEIN, *Die Ionische Säule als klassisches Bauglied orientalischer Herkunft*. Leipzig, 1907, J. C. Hinrichs. 56 pp.; 57 figs. 8vo. M. 1.50).

The Treasury of the Athenians at Delphi.—In *R. Arch.* X, 1907, pp. 137–140, is a letter by W. DEONNA (from the *Journal de Genève*, February 17, 1907), in which the author expresses high admiration for the restoration of the treasury of the Athenians at Delphi, as well as for the conduct of the excavations in general, and rejects the criticisms of Pointow (*Berl. Phil. W.* September 15, 1906).

SCULPTURE

Ionian Artists in Cyprus.—A study of numerous archaic ivory reliefs preserved in various museums and private collections leads L. POLLAK to the conclusion that they were produced by Ionian artisans in Cyprus (*Röm. Mitt.* XXI, 1906, pp. 314–330; 2 pls.; 6 figs.).

Two Greek Terra-cottas.—A well-known Greek terra-cotta statuette represents a dwarfish figure with bow legs, a large head, and protuberant stomach. The type is derived from the Egyptian figures of Ptah-Sokaris, not Bes. In some forms the dwarf wears a pointed cap; in other cases he carries another figure on his shoulder. These figures seem to be of Samian, or at any rate Ionian, manufacture. These dwarfs are Cabiri, friendly daemons, who in their chthonic character carry souls safely into the other world. In Munich is an Attic terra-cotta, representing Silenus carrying a child. The figure is unique in that Silenus has ram's horns on his head, and the child holds a cornucopia. It seems likely that Silenus in popular belief was a protector of children in general, and also a bringer of prosperity and wealth. (A. FURTWÄNGLER, *Arch. Rel.* X, 1907, pp. 321–332; 2 pls.)

Sculptures from the Ptoion.—In *B.C.H.* XXXI, 1907, pp. 185–207 (5 pls.; 16 figs.), G. MENDEL publishes nine sculptures found at the Ptoion in 1903, and three fragments in the museum at Thebes. The sculptures from the Ptoion all belong to archaic Apollos, and are referred tentatively to Ionian, Peloponnesian, Samian, Attic, and other foreign sculptors. Only two pieces can be regarded as Boeotian, and these show rude attempts to copy foreign types. No early Boeotian school of art existed, and it is suggested that the Apollo of Orchomenus owes its primitive character to the incompetence of the Boeotian artist rather than to its early date.

Pythagoras and Calamis.—In *Sitzb. Mün. Akad.* 1907, pp. 157–169, A. FURTWÄNGLER rejects von Duhn's attribution (cf. *A.J.A.* XI, p. 459) of the Delphian charioteer to Anaxilas and Pythagoras, and favors Svoronos' view. The difficulty is that according to Pausanias Cyrene, not Battus, was the charioteer. The style is not inconsistent with the attribution to Amphion, who belonged to the school of Critias. (This view was abandoned later by Furtwängler, *ibid.* p. 326.) The assumption of a younger

Calamis (cf. *A.J.A.* XI, pp. 216, 459) is unwarranted. Praxias, who certainly worked in the fourth century, must be regarded as belonging to the school of Calamis. Pausanias is accurate in his statements as a periegete, but notoriously inexact in other points.

The Charioteer of Delphi. — In *Jb. Arch. I.* XXII, 1907, pp. 133–138 (pl.; fig.), F. STUDNICZKA supports Svoronos' view that the charioteer of Delphi belonged to the monument of the Cyreneans (Paus. X, 15, 5). He believes that the figure was originally the victorious charioteer of Arcesilas IV, but was used for Battus, when the Cyrenean demos appropriated the monument after the expulsion of the king.

In *Göttinger Nachrichten*, 1907, pp. 258–262, C. ROBERT maintains that the figure is from the monument described by Pausanias, who, however, derived his names from a misunderstanding of the inscription, and also mistook the beardless charioteer for a woman. The monument commemorated the victory of Arcesilas (462 B.C.), and represented the charioteer, and the king crowned by Pythias. The change in the inscription was made to introduce a mention of the Olympian victory of Arcesilas in 460 B.C. The inscription is restored as two elegiac distichs, each occupying a single line.

In *Sitzb. Mün. Akad.* 1907, pp. 241–329 (5 pls.; 13 figs.), H. POMTOW discusses the topographical, historical, and epigraphical evidence concerning the monument to which the charioteer belonged. The circumstances of the discovery indicate that it was intentionally hidden. The group probably occupied a large basis beside the tripods of the Deinomenids, and a minute examination of many details leads to the conclusion that the quadriga commemorated Hiero's Pythian victories, and was accompanied by a statue of the κέλῆς, Pherenicus, and his rider. It was vowed by Hiero, but erected by Polyzalus. The original inscription was in Doric and the alphabet belonged to the Corinthian group. The correction was made by an Ionian, probably the sculptor Pythagoras. It is possible, however, that the artist was Onatas, who made the similar monument at Olympia, or an unknown sculptor of the school of Critias. In a letter Furtwängler accepts the connection with Hiero, though he is sceptical about Pythagoras.

The West Pediment at Olympia. — In *Abh. Sächs. Ges.* XXV, No 3, G. TREU examines the arrangement of the figures in the west pediment of the temple of Zeus at Olympia recently proposed by the Danish artist N. K. Skovgaard (*Apollon-Gavlggruppen fra Zeustemplet i Olympia*). He shows in detail that the proposed grouping is inconsistent with the existing remains, the various marks of contact on the statues, and the size of the pediment. (G. TREU, *Olympische Forschungen I, Skovgaards Anordnung der Westgiebelgruppe vom Zeustempel*. Leipzig, 1907, B. G. Teubner. 15 pp.; 22 figs. 8vo. M. 2.40.)

The Ludovisi Throne. — The interpretation of the Ludovisi marble throne is discussed in *Röm. Mitt.* XXI, 1906, pp. 307–313, by M. P. NILSSON, who confirms Petersen's explanation of the central scene, as representing the birth of Aphrodite, by connecting the side scenes with a festival at Corinth in which both matrons and hetaerae took part. The nude figure playing a double flute thus typifies the latter, the draped figure with incense the former, with the intended contrast of an *Amore sacro e profano*.

The Aphrodite of the Esquiline. — The so-called Aphrodite of the

Esquiline is a Roman copy of a bronze original of about 470-460 B.C. It is probable that the original was the statue of the diver Hydna, daughter of Scyllis (Paus. X, 19, 1), which was carried away from Delphi by Nero. (W. KLEIN, *Jh. Oest. Arch. I. X*, 1907, pp. 141-145.)

The New Niobid.—In *Sitzb. Mün. Akad.* 1907, pp. 207-225 (2 pls.), A. FURTWÄNGLER discusses the statue of a daughter of Niobe recently found in Rome (*A.J.A.* XI, p. 359). He concludes that it belongs to the same group as the three statues in Copenhagen, and is a Greek original of about 450-440 B.C., not an eclectic work of the first century. An original work of the same period is the Athena from Leptis at Constantinople, while the Aphrodite of the Esquiline and the youth from Subiaco are copies of works of this period.

In *Ausonia*, II, 1907, pp. 3-15 (3 pls.; fig.), A. DELLA SETA reaches very similar conclusions. The statue is dated between the pediments of Olympia and the Parthenon. With the two Copenhagen statues (the Apollo is omitted) it belonged to the pediment of a Greek temple. It is to be noted that Pirro Ligorio records the discovery of a temple of Apollo and Diana in the Gardens of Sallust, and also of reliefs representing the slaughter of the Niobids.

Myron's Group of Athena and Marsyas.—In *W. kl. Phil.*, 1907, cols. 1240-1246 (2 figs.), B. SAUER argues that the coins show that the Athena who confronted Marsyas in Myron's group was a quiet figure, and that it is possible that it is preserved in three copies, at Paris (Louvre, 2208, cf. Furtwängler, *Meisterwerke*, p. 44, No. 2903), Toulouse (Reinach, *Répertoire*, II, 674, 2), and Madrid (Arndt, *Einzelaufnahmen*, 1554). As all three lack the head, the proof that the original represented Athena is defective, but the similarity to the coins can scarcely be accidental.

The Base of the Athena Parthenos.—In *Jb. Arch. I. XXII*, 1907, pp. 55-70 (5 figs.), F. WINTER discusses the base of the Athena Parthenos at Athens. He concludes that it covered the entire space (ca. 8 x 4 m.), now outlined on the floor of the Parthenon and that the relief of twenty-one figures occupied the front only. The copy from the library at Pergamon is treated in the style of its own time, and omits all the archaic features of the gold-ivory Parthenos, including the column and the shield; hence the base is much reduced in proportionate size.

The Parthenon Pediments.—Lord Elgin's papers furnish definite proof that the so-called Nike—though there is no good reason for this name—belonged in the west pediment of the Parthenon. As neither pediment had the usual central figure, it is probable that a small Nike filled the space in each apex, and by her inclination toward Athena made clear the meaning of the scene. In the west pediment she probably appeared in the branches of the olive tree. This view is confirmed by the Madrid puteal and several vases. (C. SMITH, *J.H.S.* XXVII, 1907, pp. 242-248.)

A Fifth Century Head in Berlin.—At the May (1907) meeting of the Berlin Arch. Soc., B. SCHROEDER called attention to a marble female head which has long been in the Berlin Museum, but on account of its unfinished and damaged condition has only recently attracted attention. It is a fine work of the fifth century, in the style of Phidias, resembling especially the Athena Lemnia and Apollo in the Museo delle Terme at Rome. It is published in *Das Museum*, XI, iv. (*Arch. Anz.*, 1907, cols. 412-413.)

Apollo Pythius.—In *Ausonia*, II, 1907, pp. 16–66 (7 pls.; 33 figs.), L. SAVIGNONI publishes a colossal statue of Apollo Citharoedus (Fig. 1) from the Pythium at Gortyna. A minute comparison with the Apollo Barberini at Munich, a torso in the Borghese Gallery, and other similar works, leads to the conclusion that the statues of this type are derived from different originals, dating from the time of Phidias to that of Scopas and Praxiteles. The Borghese figure is derived from the Apollo Palatinus of Scopas, while the statue at Gortyna represents the Apollo of Praxiteles at Megara or Mantinea. The representation of Apollo as a citharoedus can be traced to Ionian art, which in turn preserves Mycenaean and Minoan traditions. The citharoedus in his long robe appears on the larnax from Hagia Triada.



FIGURE 1.—APOLLO PYTHIUS AT GORTYNA.

Scopas and Praxiteles.—The latest volume in the series of *maîtres de l'art* is devoted to Scopas, Praxiteles, and Greek sculpture of the fourth century to the time of Alexander. The rise of individuality and the beginning of the picturesque in sculpture are emphasized. Most of the works attributed with more or less probability to Scopas and Praxiteles are discussed in some detail, as are also the attributions of extant works to Leochares, Bryaxis, Euphranor, Timotheus, and other sculptors of the period. The book treats of the progress of sculpture during the period when Scopas and Praxiteles were active, but the greatest of their contemporaries, Lysippus, is reserved for a later volume. (M. COLLIGNON, *Scopas et Praxitèle. La sculpture grecque jusqu'au temps d'Alexandre*. Paris, 1907, Librairie Plon. 175 pp.; 30 figs. on 26 pls. 12 mo.)

The "Pseliumene" of Praxiteles.—In *R. Arch.* X, 1907, pp. 19–20, A. FURTWÄNGLER agrees with F. Poulsen (*A.J.A.* XI, p. 459) that the "Pseliumene" of Praxiteles was adjusting a bracelet, not a necklace, but declares that the "Venus Montefalco" (or "Montalvo") is not an ancient statue, but a copy of the "Venus dei Medici," made probably in the eighteenth century. Possibly the "Venus of Arles" may be an ancient copy of the Pseliumene, as the bracelet on the arm is prominent.

The Venus of Agen.—In *R. Arch.* IX, 1907, pp. 369–376 (pl.), S. REINACH publishes the fine marble statue of Aphrodite (*Répertoire*, II, p. 335, 9) found at Le Brégnet, near the Mas d'Agenais in 1876 or 1877, and gives an account of its acquisition by the department, which has deposited it in the museum of Agen. *Ibid.* X, pp. 295–303 (6 figs.), the statue is discussed. The marble is probably Italian. The right arm probably hung down so that the hand held the drapery. The left hand was raised and held a lock of hair. Two mutilated fragments of heads, one of which probably belongs to this statue, were found in the same field with it. The original of the statue (which resembles in some respects the Aphrodite from Melos) is ascribed to the school of Praxiteles.

Boreas.—The relief from the sanctuary of the Muses on Helicon (*B.C.H.*, 1890, p. 546), now in Athens, does not represent the Cyclops, but in the rough hair, frowning brows, and savage countenance agrees well

with Lucian's description (*Timon*, 54) of Boreas in the painting of Zeuxis. (W. DEONNA, *R. Ét. Anc.*, IX, 1907, pp. 335-337.)

The Maiden from Antium.—In *Mün. Jb. Bild. K.* 1907, ii, pp. 1-11 (2 pls.; 4 figs.), A FURTWÄGLER discusses the statue from Antium (*A.J.A.* XI, p. 460). It represents a youthful priestess, probably casting incense on the thymiaterion which she holds. It is an original work of the school of Lysippos, though it is unsafe to identify it with the *epithyusa* of Phanis (Plin. *H.N.* 34, 80), which was probably of bronze.

Pasquino.—In *Ausonia*, II, 1907, pp. 77-85 (7 figs.) E. LOEWY argues that the Pasquino group is a Hellenistic work, probably slightly earlier than the group of the Gaul and his wife. To the same period, and possibly to the same group, belongs the falling Amazon in the Villa Borghese. The statuette in Dresden, identified by Treu with the Maenad of Scopas, is another work of this school.

Damophon of Messene.—In *B.S.A.* XII, pp. 109-136 (11 figs.), G. DICKINS collects and carefully analyses the architectural, historical, and epigraphical evidence bearing on the date of the temple at Lycosura and of the sculptor, Damophon of Messene. He concludes that the temple was built early in the second century, though the portico is a Roman addition, and that Damophon probably worked at Lycosura about 180 B.C.

A Marble Group in the Dattari Collection.—In *R. Arch.* X, 1907, pp. 103-107 (fig.), S. DE RICCI publishes a marble group in the Dattari collection at Alexandria. It was found in 1905 on the site of the ancient Memphis. The central figure, which lacks the head and part of both arms, is now 0.32 m. high. It represents Aphrodite Anadyomene. Below, by the right foot of this figure, stands a much smaller replica of the same, and by the left foot a small replica of the group of a boy and a girl kissing each other. The whole is rather a mediocre work, and the only purpose suggested is that of a *pièce de concours*.

Book Rolls on Grave Reliefs.—In *Jb. Arch. I.* XXII, 1907, pp. 113-132 (12 figs.) E. PFUHL urges, in opposition to Birt's view, that the book rolls on grave reliefs do not refer to a book of life or of fate, but indicate the education of the person represented, or are a substitute for actual offerings to the dead.

Unpublished Sculptures in the Museo delle Terme.—In *Ausonia*, II, 1907, pp. 86-104 (12 figs.), G. CULTRERA publishes nine fragmentary marble reliefs, a Campana relief representing a sacrifice, and a headless marble statuette of an old woman, all in the Museo delle Terme at Rome. The reliefs include Odysseus and Diomed, the rescue of Andromeda, and Bacchic scenes. All belong to that phase of Greco-Roman art which the author regards as Asiatic. He argues that the type of costume, regarded by Lucas (*Jb. Arch. I.* XV, p. 40) as Egyptian, is really general and cannot be cited to prove the Alexandrian origin of works of this class.

Ancient Marbles at Vassar College.—Three ancient marbles from the Giustiniani collection have been presented to Vassar College. One of them, a Greek draped female statue (Reinach, *Répertoire*, I, pl. 749 A, 1828 A) is a fine example of Greek art, though damaged by restoration, and seems to be the work of an artist akin in feeling to the sculptor of the Aphrodite of Melos. Another is a very fine Roman portrait which has been attached to a torso in high relief representing a man holding a papyrus roll,

partly opened, in his left hand, probably from a Greek grave monument of the fourth century. It is uncertain whether the head was thus placed in antiquity or by the modern restorer, who has added the lower part of the relief. (E. VON MACH, *Rec. Past*, VI, 1907, pp. 227-232, 292-298; 12 figs.)

VASES AND PAINTING

Cretan Kernoi. — In *B.S.A.* XII, pp. 9-23 (6 figs.), S. XANTHOUDIDES discusses vases found in Crete resembling the *κέρποι* of the Eleusinian worship, and publishes examples from Cretan tombs of the three Minoan periods. A late Minoan example has three human figures between the vases. A late Greek or Roman *κέρπος* from Hagios Nikolaos contained a lamp. A similar stand with places for candles and receptacles for grain, wine, and oil is used in the Greek Church in the rite of blessing bread and firstfruits at important festivals.

Cretan Geometric Pottery. — In *B.S.A.* XII, pp. 24-62 (32 figs.), J. P. DROOP publishes a large number of geometric vases from Praesus and other Cretan sites. The earliest examples seem to belong to the early iron age, but this style continued long on the island. The decoration shows distinct evidence of a gradually weakening Mycenaean influence. This style was apparently brought to Crete by invaders, but was not strong enough to supplant entirely the earlier style.

Vases in the Louvre. — In *B.C.H.* XXXI, 1907, pp. 228-269 (pl.; 14 figs.), E. POTTIER concludes his study of early vases in the Louvre (*A.J.A.* XI, p. 461). He describes first a curious plaque, with two bulls' heads in relief, and eight vases from Cyprus. All belong to the end of the Mycenaean or to the early Greek period, and illustrate the survival of Mycenaean motives in Dipylon and later art. The next chapter is given to a bull's head from Caria, and a curious fragment from Cappadocia representing apparently a combat between a bird with human legs and a small man, recalling the strife of cranes and pygmies. In conclusion the author discusses the interpretation of the decoration of early works. He holds that originally all these signs have a utilitarian, primarily religious meaning, but without anything mysterious; then the motives become mechanical and stereotyped; and finally they are further modified under aesthetic influences, such as symmetry and harmony.

Fragments from Camirus. — The British School at Athens owns a number of fragments of pithoi with decorations in relief. Two of these, from Camirus, are decorated with geometric patterns produced by the revolution of wooden cylinders. In Rhodes such geometric designs are far more common than the figures found on similar stamped vases from the mainland of Greece, and Etruria. (J. L. STOKES, *B.S.A.* XII, pp. 71-79; 3 figs.)

Dipylon Vases. — In *B.S.A.* XII, pp. 80-92 (12 figs.), J. P. DROOP publishes a number of Dipylon vases from the excavations of the British School at Cynosarges in 1896. The vases are for the most part fragmentary and small with rather coarse decoration, and apparently late as three Phaleron fragments and a Proto-Corinthian jug were also found. Five of the vases in shape or decoration resemble Mycenaean types. A curious iron boss with a spike resembles bronze objects from Hallstatt.

The Vases of Cyrenaic Style. — In *R. Arch.* IX, 1907, pp. 377-409 (figs. 1-19), and X, pp. 36-58 (figs. 20-30), CH. DUGAS, assisted by R. LAURENT, discusses the vases called Cyrenaic. The style is distinguished by precision and picturesqueness. Four groups are recognized: (1) a vase in the Louvre, on which Zeus with an eagle is represented in very archaic fashion; (2) a series of vases, among which the "Arcesilas vase" is the best known, in which the nude is well represented, attitudes are more natural, details are carefully observed, and geometric motives give place to animals and birds, though the style is still archaic; (3) vases (or fragments) on which there is hardly a trace of archaism, the eye is generally oval, not round, drapery and details of all kinds are drawn with great delicacy, and mythological scenes are less in favor than representations of animals; (4) vases which show negligent painting or decadent style. The style as a whole is Ionic, but shows Doric and Egyptian influence. Such a style could develop only at Cyrene or Naucratis, and these vases are not Naucratic. The beginning of the style belongs to the end of the seventh or beginning of the sixth century; its decadence may be due to the coming of the Persians, who conquered Egypt in 525 B.C. The successors of the vase painters of Cyrene are Nicosthenes (who may have been a Cyrenean) and the Attic painters of lecythi and cylixes with white ground. A catalogue of eighty-seven Cyrenaic vases is appended.

Amasis and "Cyrenaic" Vases. — In *Jh. Oest. Arch. I.* X, 1907, pp. 1-16 (2 pls.; 7 figs.), F. HAUSER discusses minutely the amphora of Amasis in the Boston Museum of Fine Arts, published by Miss Walton (*A.J.A.* XI, pp. 150-159). The two amphorae in Boston represent the most developed work of Amasis. In the arming scene the interest is chiefly in the careful rendering of details, but in the strife over the tripod the artist has given a well-composed group. Noteworthy is the representation of Apollo in a cuirass, which is unknown in Attic art. Amasis, whose name indicates a foreign origin, may have brought this type from his home. An Apollo in armor is also found on a "Cyrenaic" cylix in a scene usually interpreted as Cadmus and the dragon, but really representing Apollo slaying the Python. An analysis of other "Cyrenaic" vases leads to the conclusion that this ware is more probably a Cretan product.

Two Early Attic Vases. — Two large vases in Munich, a Phaleron bowl and an early black-figured Attic amphora, are published in *Jh. Arch. I.* XXII, 1907, pp. 78-105 (2 pls.; 25 figs.), 141-143, by R. HACKL, who also traces the transition from the geometric to the developed black-figured style. The Munich amphora, doubtless a funeral monument, is perhaps the earliest example of the reserved rectangle on a vase otherwise covered with black glaze, though the picture is not yet in silhouette. The funeral significance of the bust or protome is also discussed, and a descriptive list given of the vases or classes of vases on which it is found.

The Labyrinth on Attic Vases. — On some red-figured Attic vases, representing Theseus and the Minotaur, a strip of maeander decoration appears beside the columns and roof which indicate the entrance to the labyrinth. On two black-figured vases the wall of the labyrinth is decorated with similar patterns. It seems probable that in early representations of the struggle with the Minotaur a plan of the labyrinth, indicated by a maeander pattern, was introduced to mark the place. This early type sur-

vived when the plan was turned into an elevation. (P. WOLTERS, *Sitzb. Mün. Akad.* 1907, pp. 113-132; 3 pls.; 2 figs.)

Gray Vases.—In *R. Ét. Gr.* XX, 1907, pp. 232-239, P. MARGUERITE DE LA CHARLONIE argues that the so-called smoked Greek vases, which show a pure or reddish gray instead of the usual red, owe their color to the use of a gray clay, which remains gray if air is excluded from the furnace, but otherwise becomes a dull red. In some vases the gray may be due to the heat and smoke of the funeral pile, but in such cases the color is not uniform.

Attic White Lekythi.—(*Athenian Lekythoi with Outline Drawing in Glaze Varnish on a White Ground*, by ARTHUR FAIRBANKS. New York, 1907, The Macmillan Company. x, 371 pp.; 15 pls.; 57 figs. Small 4to. \$ 4.00 net. [University of Michigan Studies, Humanistic Series, Vol. VI.]) In this book the author, although he disclaims the purpose of making a thesaurus of lecythi with drawing in glaze on a white ground, discusses no less than 436 vases of this kind, which includes the vases sometimes called "Locrian." After a brief introduction on the shape of lecythi, the black glaze and ornamentation, the white slip, and the outline technique, the vases to be discussed are divided into four groups, A, B, C, and D, and eventually into eight classes and several series. The vases are then described and discussed individually, each series, class, and group is discussed as a whole, the conclusion treats of the scenes represented on white lecythi, and the book closes with indexes. Group A comprises vases on which part or all of the scene is outlined in fine relief lines of black glaze on the yellow or brownish slip. These vases are closely connected with lecythi having black figures on a white ground. In date, this group coincides with the latest black-figured lecythi and the severe red-figured vases. Group B belongs to a limited period, between Group A and Groups C and D, and has a slip like that of Group A, on which the design is painted in rather coarse lines of a thinner brownish glaze. Enamel white is added for women's flesh and some accessories. Group C has a fine white slip, almost shiny when polished. The drawing is in rather fine lines of glaze, which varies from yellow to dark brown. To this group belong most of the really fine white lecythi. Group D is for the most part contemporary with Group C. The slip used is the same, but the vases are small and carelessly painted with coarse lines of yellowish glaze. The scene is usually one figure at the tomb. The great number of details considered and discussed in this book makes a complete summary impossible.

The Dance of Hippocleides.—In *Cl. R.* XXI, 1907, pp. 169-170 (fig.), A. B. COOK suggests that Hippocleides' frivolous dance (Herod. VI, 129) was a Theban figure, and perhaps a ritual performance. On a vase from the Cabeirion (*Ath. Mitt.* XIII, 1888, p. 425) a tumbler seems performing in a similar manner, probably at a festival. *Ibid.* pp. 232-233, L. SOLOMON objects that the narrative of Herodotus implies that the dance was a personal inspiration of Hippocleides, and that the vase represents a man preparing to turn a somersault.

The Hare Hunt.—The hare hunt on certain polychrome Attic lecythi, as well as on funeral objects in general, is discussed by G. WIECKER in *Jb. Arch. I.* XXII, 1907, pp. 105-111 (pl.). He regards it as one of the scenes from daily life, and not as allegorical.

Lecythi with Representations of Amazons.—In 'Εφ. 'Αρχ. 1907, pp. 123-140 (pl.; 7 figs.), K. KOUROUNIOTES describes six lecythi of the National Museum at Athens, each of which is decorated with the figure of an Amazon, one of whom is a mounted trumpeter. It is altogether probable that these individual figures are "excerpts" from the great paintings of Polygnotus and his school.

The Vagnonville Vase.—In *Jh. Oest. Arch. I.* X, 1907, pp. 117-126 (5 figs.), R. ENGELMANN defends his view (*A.J.A.* X, p. 449) that on the Vagnonville vase in Florence the holes at the bottom of the mound represent the openings of shafts, whereby air was let into the grave, and thus a strong draught obtained for burning the body. The complete burning of the body was always sought, but unless these air holes were provided, it was only partially consumed, as in the shaft graves at Mycenae.

Vases from Southern Italy.—In *Mon. Ant.* XVI, 1907, cols. 493-532 (3 pls.; 10 figs.), M. JATTA publishes three vases from Ceglie, and fragments from Ruvo. The vases are an amphora, with a peaceful meeting of Heracles and the Amazons on one side, and on the other two youths pursuing two maidens, a hydria with Helen standing before Paris, and an oenochoe with a satyr and maenad. All three were found in one tomb, and are a local product under the influence of Attic vases of the end of the fifth century. Some of the fragments are from a large amphora with a representation of Orpheus in the lower world, which differs somewhat from the other representations. Another fragment represents Eros riding on a centaur.

In *Arch. Rel.* XI, 1907, pp. 159-160, A. DIETERICH suggests that on the Orpheus vase a female figure standing by a door is Dike, as the guardian of the door (Parmenides, vss. 11 ff.) by which Orpheus has entered.

Laocoön.—In *Jb. Arch. I.* XXII, 1907, pp. 138-141, F. STUDNICZKA suggests that on the Laocoön vase from Ruvo (*ibid.* XXI, p. 15; *A.J.A.* X, p. 447), the mother in attacking the serpents is protecting her remaining son, who is fleeing behind her. The bodies of Laocoön and the other son lie behind the cult statue and at the feet of the god himself. This escape of one son agrees with the version in the *Iliupersis*.

Terra-cotta Incense Burners.—In *R. Arch.* X, 1907, pp. 245-256 (5 figs.), W. DEONNA discusses several terra-cotta incense burners in the form of small altars. These all have the same Ionic moulding at top and bottom, and the same designs on the sides—a group of Apollo and Leto, one of Poseidon and Amymone, a Dionysiac group, and a girl crowning a trophy. The same figures, pressed in the same manner on the clay, are found on a "Megarian" bowl in the British Museum. The small incense burners, then, as well as lamps, were made by the makers of "Megarian" bowls.

INSCRIPTIONS

Inscriptions from Bizye.—In *B.S.A.* XII, pp. 175-183, R. M. DAWKINS and F. W. HASLUCK publish seven inscriptions copied by the former at Bizye in Thrace. The first is of importance for the genealogy of the Thracian kings at the beginning of the first century A.D., and makes possible corrections of the genealogical tree given by Mommsen. A note corrects in some details the text of Dittenberger, *Sylloge*, No. 366.

An Athenian Decree.—In *Jh. Oest. Arch. I. X*, 1907, pp. 32–35 (fig.) A. WILHELM adds to *I.G. II*, 122, a fragment published in *Musée Belge*, IX, p. 390, and another in the National Museum at Athens. The inscription is a decree in honor of two Andrians from the year 338–337 B.C.

A Didascalie Fragment.—In *Jh. Oest. Arch. I. X*, 1907, p. 35–40 (fig.), A. WILHELM publishes a correct version of the fragment of the great didascalie inscription, *I.G. II*, 971 c, hitherto known only from a very inaccurate copy by Pittakis.

The Archonship of Cleomachus.—In *Ath. Mitt.* XXXII, 1907, pp. 470–472, J. KIRCHNER republishes *I.G. II*, 1194, now at Xalo Livadi, near Oropus, from a new copy by Leonardos. Thucritus, the general here honored, held office under Cleomachus, Callimedes (246–245 B.C.), and Thersilochus (244–243 B.C.). This confirms the view that Cleomachus was archon in 256–255 B.C.

Notes on the Prosopographia Attica.—In *Klio*, VII, 1907, pp. 454–455, J. SUNDWALL argues that Ἀριαπάθης Ἀττάλου (*B.C.H.* XXX, p. 200), the Athenian Pythaist, is Συπαλήττιος, and probably a son of Attalus II of Pergamon. The phylarch of the Aigeis in 161–160 B.C. (*Prosop. Att.* No. 1576) was Ἀπατίων Σίμων ἐγ Μυρρινούττης.

Inscriptions from Euboea.—In *Ἐφ. Ἀρχ.* 1907, pp. 11–30 (4 fac-similes), G. A. ΠΑΠΑΒΑΣΙΛΕΙΟΥ publishes various inscriptions from Aedepeus, Chalcis, Tamynae, Attica, Aranda, and Oxyolithus.

A Decree from Pagae.—The fragmentary degree of Pagae in honor of Soteles, son of Callinicus (*I.G. VII*, 190), is republished with a full commentary in *Jh. Oest. Arch. I. X*, 1907, pp. 17–32 (fig.) by A. WILHELM, who adds a third fragment. The three pieces are all in the National Museum at Athens. The text contained at least 48 lines and is dated between 67 and 59 B.C., as the editor believes that in Greece dates were reckoned from an era in 148 (less probably 146) B.C.

The Confederacy of the Islands.—In *B.C.H.* XXXI, 1907, pp. 208–227, F. DÜRRBACH discusses the Delian inscription published by him, *ibid.* XXVIII, 1904, pp. 93 ff. (*A.J.A.* IX, p. 209). He now holds that the Antigonía and Demetria of the decree were founded in honor of Antigonus I and Demetrius Poliorcetes. Other evidence is presented to show that the Confederation of the Islands was formed under the protection of Antigonus about 314 B.C., when the Antigonía were probably instituted. The decree establishing the Demetria dates from about 306 B.C. The expedition of Ptolemy Soter in 308 B.C. was made in alliance with Antigonus, and did not affect the position of the Cyclades.

Inscriptions from Delos.—In *B.C.H.* XXXI, 1907, pp. 335–373, 388, P. ROUSSEL publishes a number of inscriptions found long ago on Delos, but hitherto unpublished. There are two dedications, the complete decree of the Confederation of the Islands in honor of Sostratus of Cnidus (cf. Dittenberger, *Inscr. Or.* 67) and seven honorary decrees of the Delians. The question of two men named Τελέμνηστος Ἀριστείδου is discussed and it is claimed that all the datable decrees in which this name appears belong to the same period, ca. 200 B.C. Notes and corrections to the inscriptions published by Dürrbach and Jardé are added. *Ibid.* pp. 274–277, M. H. publishes a fragment discovered in 1903 (*ibid.* XXIX, p. 201, No. 65), united to another discovered in 1885, the whole forming a proxeny decree of an unknown city.

The History of an Inscription. — In *Jh. Oest. Arch. I.* X, 1907, Beiblatt, cols. 57–60, F. HILLER VON GAERTRINGEN publishes a full bibliography of the Rhodian inscription recently edited by him (*A.J.A.*, X, p. 211). It has been independently published several times, first apparently by Henzen in 1860.

COINS

The Athenian Collection of Coins. — In *J. Int. Arch. Num.* IX, 1906, pp. 245–334 (4 pls.) J. N. SVORONOS publishes his brief report of the National Numismatic Museum at Athens for 1905–1906, showing that 3287 coins were added to the collection, chiefly from the excavations at Delos and Delphi. To the report is added a detailed catalogue of all the additions, arranged according to the date of acquisition. There is also an index.

Early Seleucid Portraits. — A sequel to G. MACDONALD's article on coins with portraits of Antiochus II (*A.J.A.* VII, p. 459) deals with another well-defined group of tetradrachms of the same king, issued at Cyne, Myrina, and Phocaea, about 260 B.C. These coins furnish evidence of an almost unknown alliance of these three cities, and also illustrate the process of technical degeneration in coinage that was not connected with any great art centre. The device of the reverse is a seated Heracles. (*J.H.S.* XXVII, 1907, pp. 145–159.)

The Coinage of Magna Graecia and Sicily. — In *Le Musée*, IV, 1907, pp. 325–345 (pl.; 15 figs.), A. SAMBON reviews the artistic influences and their development shown in the coins of Magna Graecia and Sicily. He holds that these coins show the existence of well-defined artistic schools, which, though influenced by the eastern Greeks, yet maintained a distinct individuality and independence.

The Coins of Tarentum. — A number of rare or unpublished coins of Tarentum, in especially fine condition, now in the collection of M. P. VLASTO, are published by him in *Num. Chron.*, 1907, pp. 277–290 (pl.).

The Letter Φ on Coins of Magna Graecia. — J. R. McCLEAN rejects the theory that Φ on coins of Magna Graecia has anything to do with names of engravers, mint-masters, or the like, and argues that it is a numeral mark of value, referring to the standard followed in the coinage (*Num. Chron.* 1907, pp. 107–110).

Greek Coins at Exeter. — The belief that genuine ancient hoards of Greek coins were found at Exeter at various dates between 1810 and 1878 is attacked in *Num. Chron.* 1907, pp. 145–155, by F. HAVERFIELD and G. MACDONALD, who argue that the finds that can now be subjected to investigation show indubitable evidence of “salting,” or other fraud.

GENERAL AND MISCELLANEOUS

Cretan Palaces and Aegean Civilization. — In *B.S.A.* XII, pp. 216–258 (5 figs.), D. MACKENZIE continues his discussion of early Aegean civilization (*A.J.A.* XI, p. 211). He rejects a Carian origin, though holding that Pelasgians and Carians were of kindred race to the Cretans. The Aegean civilization is continuous on Crete from neolithic times until the end of the Minoan period. A comparison of the earliest Cretan strata with pre-dynastic Egypt, Sicily, and Spain, as well as the craniological evidence, points to a Mediterranean race of North African origin as the source of this

civilization. The dress is a development of the primitive loin-cloth, which cannot have originated in the north. The Mycenaean type of palace is due to the modifications of the Cretan type necessitated by the introduction of a central hearth. This Africo-Mediterranean race and civilization pushed northward even to Bosnia in prehistoric times, but northern invaders do not appear in Greece until the very end of Late Minoan III.

Early Cretan Religion. — In *R. Bibl.* XIV, 1907, pp. 325–348 (21 figs.), M. J. LAGRANGE continues his account of ancient Crete (*A.J.A.* XI. p. 467), discussing the religion with reference to the places of the cult, the sacrifices, and the idols. The article is a brief classification and interpretation of the results of the excavations. It contains sketches of the remarkable *larnax* from Hagia Triada with scenes of sacrifice (*A.J.A.* VIII, pp. 106, 359), hitherto unpublished.

Mycenaean Influence in Serbia. — In *Mitt. Anth. Ges.* XXXVII, 1907, pp. [46]–[52] (5 figs.), T. VON STEFANOVIĆ-VILOVSKY publishes a summary of discussions by Dr. M. M. VASSITS, which have appeared in the *Starinar* of Belgrade. The first describes bronze armlets found in Serbia, decorated with linear ornamentation of distinctly “Mycenaean” style. Other similar discoveries are noted and the conclusion reached that in Serbia these objects show a national character indicating racial connection with the southeast, while in Hungary and central Europe they are probably imported.

The Use of Certain Mycenaean Ornaments. — In *Ἐφ. Ἀρχ.* 1907, pp. 31–60 (17 figs.), B. STAIS, after a thorough study of the goldfoil disks, diadems, rosettes, etc. found in the acropolis graves at Mycenae, concludes that they were fastened with nails and glue to some hard flat surface. He therefore advances the theory that they were used to adorn the exterior of the wooden coffins in which the bodies were buried. The gold masks (cf. Egyptian sarcophagus lids) may also have been fastened to the lid of the coffin, and possibly the silver bull’s head and lion’s head may have served a similar purpose.

Life in the Homeric Age. — In nineteen chapters, Professor Seymour describes the material surroundings, the ordinary activities, the social conditions, and the religious beliefs of the people depicted in the *Iliad* and the *Odyssey*. The material is drawn from the poems themselves, and no statement is made without the support of an exact reference. Archaeological discoveries are referred to in confirmation of statements, but seldom, if ever, as their chief foundation. The most noticeable features of the book are comprehensiveness and accuracy. (THOMAS DAY SEYMOUR, *Life in the Homeric Age*. New York and London, 1907, Macmillan. xvi, 704 pp.; colored map; 5 pls.; 37 figs. 8vo. \$4.00 net.)

Cyprus and its Art. — In *Revue de l’École d’Anthropologie*, XVII, 1907, pp. 145–175, 181–212 (41 figs.), R. DUSSAUD discusses the early civilization of Cyprus, distinguishing four periods, subneolithic, copper (2500–2000 B.C.), first bronze (2000–1500 B.C.), and second bronze (1500–1000 B.C.) or Mycenaean; the dates are only approximate. After reviewing briefly the history of discovery on the island, and the general characteristics of the primitive population and of the early epochs, he treats in more detail the pottery, terra-cottas, copper and bronze implements, smaller objects, and finally two tombs of the early iron age, excavated in 1883 by Ohnefalsch-Richter, and described in a collection of notes and photographs made by Richter and

now belonging to É. Cartailhac. The article emphasizes the influence of Cyprus on Syria, and the conclusion is reached that Cypriote art owes much to Egypt and Assyria, but little to Phoenicia. The bronze bowls usually called Phoenician are properly Cypriote, and Phoenician art is only a prolongation in Asia of Cypriote tradition. Crete from the ninth to the sixth century is under the influence of Cypriote metal-workers.

The Discoveries at Delphi.—An account of the chief results of the excavations at Delphi, presented at the meeting of German philologists at Basle in 1907, by P. PERDRIZET, is published in *R. Ét. Anc.* IX, 1907, pp. 381-392. For the earliest period the excavations have yielded some neolithic implements, some importations from Minoan Crete, including a fine fragment of sculpture, and many Mycenaean objects, chiefly from the neighborhood of the temples of Apollo and Athena, and from tombs near the *Pylaea*. The Mycenaean statuettes represent female divinities or priestesses, and seem to antedate the coming of Apollo. The article also discusses briefly the visit of Pausanias to Delphi, the history of the temple, and the value of the sculptures from the Treasuries for the history of early Greek art. The same article appears in German in *Jb. Kl. Alt.* XXI, 1908, pp. 22-33 (pl.; 2 figs.).

The Topography and Monuments of Delphi.—In *Klio*, VII, 1907, pp. 395-446 (4 pls.; 12 figs.), H. POMTOW and H. BULLE continue their description (*A.J.A.* XI, p. 468) of the monuments along the Sacred Way at Delphi. The present article discusses: (6) The group of the kings of Argos (pp. 395-427), which was erected about 369-367 B.C. in the semi-circular niche west of the monument of Lysander, and probably contained only ten statues arranged in three groups; (7-11), a group of small niches (pp. 427-436), all for votive monuments, and all later than the Argive monument; (12), a limestone base (pp. 436-444), east of the lofty foundations of the "Megarian Treasury," on which stood an Aetolian monument, or possibly two, side by side, erected about 300 B.C.

In order to secure prompt publication, the successive chapters of these important studies are to appear in several periodicals.

A Votive Offering of the Phocians.—In *Ἐφ. Ἀρχ.* 1907, pp. 91-104 (fig.), A. D. KERAMOPOULLOS restores from existing fragments at Delphi a long, narrow pedestal, which fits foundations near the Plataean monument. Sockets for the feet of the statues help in the arrangement of the stones, and with the inscription, *Φωκεῖς Ἀπόλλωνι ἀνέθηκαν δεκατάν*, show that the monument was the third of the Phocian *ἀναθήματα*, described by Pausanias (X, 13, 7) as representing the struggle of Apollo and Heracles for the tripod. This must have been a fourth century restoration of an original erected before the Persian Wars.

The Topography of Aetolia.—In *B.C.H.* XXXI, 1907, pp. 270-320 (2 maps; 2 figs.), G. SOTERIADES examines in great detail the topographical questions connected with the invasions of Aetolia by Demosthenes in 426 B.C., and by the Gauls in 279 B.C. He places the site of Aegitium (Thuc. III, 97) at *Παλαιόκαστρον τῆς Στρούζας*, and that of Callium (Paus. X, 22) at *Παλαιόκαστρον τοῦ Βελουχόβου*.

Acropolis and Glaucopion.—In *Jb. Arch. I.* XXII, 1907, pp. 143-146, E. MAASS discusses the passages of ancient writers which mention the Glaucopion, and concludes that this very ancient term was properly applied

either to the Acropolis or to such part of it as was especially appropriated to Athena, but never to Lycabettus. In the origin of this name, the owl, γλαυῶς, as well as γλαυκῶπις Ἀθήνη, may have had a part.

Tettix. — In *Jh. Oest. Arch. I.* X, 1907, Beiblatt, cols. 9–32, F. HAUSER defends at great length his view of the τέττιγες against Petersen (*A.J.A.* XI, p. 225). Heraclides Ponticus is thoroughly reliable, as he must have known the costume from monuments. The gold τέττιξ from Parnes is probably a cheaper substitute for the large gold ornament on the brow.

Early Athens and the Tettix. — In *Rh. Mus.* LXII, 1907, pp. 536–549, E. PETERSEN argues against Dörpfeld's interpretation of Thuc. II, 1–5. The Olympieum and Pythium are the sanctuaries on the southeast of the Acropolis; the sanctuary of Ge may be that of the Kourotrophos. Dörpfeld's Dionysium may be the one ἐν Ἀλίμναις, but this is doubtful. In Thuc. I, 6, the κρωβύλος is the mode of arranging the hair, not a part of the hair, and the τέττιγες are the golden cicadae with which the ancient Athenians fastened the mass of hair gathered on the top of the head. The discussion is a reply to Hauser's article (*supra*).

Notes on Pylos and Sphacteria. — W. C. COMPTON and H. AWDRY have discovered a difficult path along the face of the eastern cliff of Sphacteria, which the Messenians may have used on their secret flanking movement against the besieged Spartans in 425 B.C. It satisfies fully the narrative in Thucydides IV, 36. They have also traced the probable course of the fortification erected by Demosthenes on Pylos. (*J.H.S.* XXVII, 1907, pp. 274–283; plan; 7 figs.)

Throwing the Javelin. — In *J.H.S.* XXVII, 1907, pp. 249–273 (4 pls.; 16 figs.), E. N. GARDINER discusses the ancient use of the javelin and of the looped thong (*amentum*) by which it was thrown. Among the Greeks it was a light weapon of wood, used with a blunt end in practice and in the pentathlon, and with a broad leaf-shaped head for hunting. It was thrown from the ground for distance, and less frequently from horseback at a mark. As a weapon of war it belonged to the less advanced nations. The *amentum*, which increased the length of the throw from two to four times, was used everywhere in Europe, and came to the Romans rather from their northern and western neighbors than from the Greeks. Our information is derived chiefly from vase paintings, with some literary allusions.

Κεφαλῖς. — In *Rh. Mus.* LXII, 1907, p. 488, T. BIRT argues that κεφαλῖς is a roll and not a papyrus book, as Wilamowitz (*Berl. Klassikertexte*, V, 1, 1907) has claimed.

A Bronze Weight from Gela. — In *Jh. Oest. Arch. I.* X, 1907, pp. 127–140 (pl.), W. KUBITSCHKE discusses the bronze astragal from Gela with the inscription *I.G.A.* 513 (*I.G.* XIV, 593), now in the Royal Museum of Vienna. It is a weight, and may be compared with bronze κηρυκεία, inscribed δημόσιον, which are probably weights, and the so-called coin weights of Acragas. From the weight, 926.5 g., it is perhaps four Sicilian or Italian litrae, or a double mina.

Συκοφάντης. — In *Cl. R.* XXI, 1907, pp. 133–136 (3 figs.), A. B. COOK connects the συκοφάντης with the common prophylactic gesture of Mediterranean lands, reproduced in many ancient and modern amulets. To thrust the thumb between the first and second fingers of the closed hand implied that the person against whom the gesture was made was bad. The gesture

is known as "the fig," and in this sense the *συκοφάντης* was a "shewer of the fig."

Aetos Prometheus.—In *R. Arch.* X, 1907, pp. 59–81, S. REINACH discusses first the two passages (Pindar, *Ol.* XIII, 21 f., Pliny, *H.N.* VII, 198) in which the Corinthians are said to have been the first to represent eagles on temples, and finally identifies the eagle with Prometheus. He shows that the eagle was associated with the sun by the Egyptians and other peoples, that the eagle was regarded as friendly to man and endowed with exceptional intelligence and forethought, and that to him the theft of fire from the sun would naturally be attributed. The eagle (or eagle god) was fastened over doors or on walls by a stake driven through his body and nails driven through his wings. When anthropomorphism replaced animal worship among the Greeks, the same treatment was allotted to Prometheus, and the eagle then became the bird which tormented the Titan.

The Manuscript Fragment on the Acropolis.—The fragment of manuscript relating to the Acropolis, Bibliothèque Nationale, Fonds grec, 1831 (*Ath. Mitt.* VIII, 1883, pp. 30, 31; Jahn-Michaelis, *Arx Athenarum*, 1901, p. 31), has been ascribed to the fifteenth and sixteenth centuries. In *R. Arch.* X, 1907, pp. 99–102, J. PSICHARI finds that the entire manuscript is the work of two or three hands, and that this part is by the same hand as the first, which is dated in 1670.

Letters from Greece by G. Perrot.—In *R. Arch.* X, 1907, pp. 140–147, is the first of a series of letters from Greece by GEORGES PERROT, which appeared in the *Journal des Débats*, May 18–June 13, 1907. This letter describes Epidaurus. The second letter (*ibid.* pp. 310–314) gives the writer's impressions of Athens after an absence of thirty years and of Crete after an absence of fifty years. The third letter (*ibid.* pp. 314–320) is devoted to the recent discoveries in Crete, especially to the contents of the museum at Candia, and contains an enthusiastic appreciation of the Pre-hellenic civilization of the island.

Greece and the Aegean Islands.—In an agreeably written book, containing much useful information for the traveller and interesting glimpses of modern Greece, but little or nothing of importance to the archaeologist, PHILIP S. MARDEN describes Canea, Candia, Athens, the chief sites of interest in continental Greece, Delos, Samos, Cos, Lindus in Rhodes, and Thera, and, on the coast of Asia Minor, Branchidae and Cnidus. (*Greece and the Aegean Islands*, by PHILIP S. MARDEN. Boston, 1907, Houghton, Mifflin & Co. xiv., 386 pp.; 48 ill. 8vo. \$3.00 net.)

Archaeological Bulletin.—In *R. Ét. Gr.* XX, 1907, pp. 245–270 (17 figs.), A. DE RIDDER publishes a 'Bulletin archéologique' containing notices of twenty-eight recent articles dealing with Greek architecture, sculpture, vases, bronzes, and terra-cottas. Summaries of these articles have appeared in the JOURNAL.

ITALY

ARCHITECTURE

The Date of Vitruvius.—In *Berl. Phil. W.* 1907, cols. 1371–1376, 1404–1407, 1439–1440, 1467–1472, 1499–1501, 1533–1536, 1563–1568, H. DEGERING concludes from an examination of the historical events and

the Roman buildings mentioned by Vitruvius, that his work was composed between 27 and 23 B.C. His discussion is chiefly directed against the views of Dietrich (*Quaestionum Vitruvianarum specimen*, 1906) that the work was composed before 31 B.C. and hastily revised for dedication to Augustus, but he also replies to Mortet's arguments (*A.J.A.* XI, p. 228), and confirms in general Morgan's conclusions (*A.J.A.* X, p. 459).

Vitruvius and the Orientation of Temples. — In *R. Arch.* X, 1907, pp. 277–280, V. MORTET discusses Vitruvius, IV, 5, 1, where the author directs that, if there be no hindrance, temples of the gods should face the west. Frontinus, in the second book *De Limitibus* (Lachmann and Rudorff, I, p. 28) mentions ancient authors who give the same precept, and Vitruvius, (VII, pref.) mentions works on architecture by Terentius Varro and Publius Septimius. Doubtless Vitruvius followed these earlier writers, adopting here, as elsewhere, views which were already old in his time.

The Ara Pacis Augustae. — In *Boll. Arte*, 1907, x, pp. 1–16 (12 figs.), M. E. CANNIZZARO discusses the plan of the *Ara Pacis Augustae*, describing with illustrations the results of the excavations of 1903. He places the entrance at the west, and on the east a garden or open unpaved place. The altar was surrounded on three sides by porticoes and fronted the great square containing the obelisk of Augustus.

Stage Backgrounds. — At the March (1907) meeting of the Berlin Arch. Soc., O. PUCHSTEIN discussed a recent dissertation by the architect, G. von Cube, on the Pompeian wall paintings of the fourth style, which are supposed to represent theatre backgrounds (*scenae frontes*). His plans and reconstructions have shown that this supposition is correct. It is not clear either from paintings or ruins how persons back of the *scenae frons* were visible, as they clearly are in the pictures. (*Arch. Anz.*, 1907, cols. 408–410.)

SCULPTURE

The Statue of a Dioscurus from Baiae. — In *Boll. Arte*, 1907, xi, pp. 1–15 (pl.; 2 figs.), G. CULTRERA discusses a colossal marble statue of one of the Dioscuri, discovered at Baiae and now in the Naples Museum. The body resembles the doryphorus of Polyclitus, but the head with the *pileus* is of a distinctly later school. This type of the Dioscuri, of which there are several examples, is probably a Roman development, in default of a satisfactory Greek type of these divinities. It is a valuable example of the eclectic tendency of Roman art.

A Portrait of the Rex Nemorensis. — In *Cl. R.* XXI, 1907, pp. 194–197 (2 figs.), F. GRANGER publishes a double herm found at Nemi in 1885. The heads represent a bearded and a beardless man, with oak leaves around their necks, and with the ends of the mustaches of the bearded man formed of oak leaves. Horn-like projections on the brows are perhaps also foliage. It is possible that the two heads represent the *rex nemorensis* and his youthful assistant.

The Augustus from Prima Porta. — In *Bonn. Jb.* 1906, pp. 470–472 (fig.), G. LOESCHKE maintains that the Augustus of Prima Porta is a copy of a bronze original, which was visible from all sides, and had reliefs also on the back of the cuirass.

The Quadriga from Herculaneum. — In *Boll. Arte*, 1907, vi, pp. 1–12

(pl.; 12 figs.), E. GABRICI reports the discovery in the Naples Museum of many fragments of the bronze quadriga from Herculaneum, mentioned by Winckelmann. The large horse is the best-known piece, but among the fragments are the torso of the charioteer, probably Augustus, who stood erect, a garment over his left shoulder, the reins in his left hand, and a sceptre in his right, and also five statuettes from the front of the chariot, representing Apollo (Augustus), Juno (Livia), Venus, and the Dioscuri (Gaius and Lucius Caesar). See also S. REINACH, *R. Arch.* X, 1907, p. 167, and A. SAMBON, *Le Musée*, IV, 1907, pp. 303-308 (3 pls.).

Roman Historical Reliefs. — In *B.S.R.* IV, 1907, pp. 227-276 (18 pls.; 6 figs.), A. J. B. WACE studies four groups of Roman historical reliefs. Three of these studies have been already reported, namely, those on reliefs from Trajan's Forum (*A.J.A.* X, p. 461), a relief in the Palazzo Sacchetti (*ibid.*), and the frieze of the Arch of Constantine (*ibid.* p. 460). In the latter case only the reliefs representing the victory at the Pons Mulvius, and the siege of Verona are Constantinian; the other four are from a monument of Diocletian. The two reliefs from the Arco di Portogallo now in the Conservatori Museum are explained as the Apotheosis of Sabina, and the *laudatio memoriae* by Hadrian. They probably decorated a memorial column near the *Ustrinum Antoninorum*.

The Portrait of a Lictor. — The bust in the Hermitage, No. 77, published in *Arch. Zeit.* 1875, Pl. III, is not a portrait of L. Licinius Lucullus or even of an admiral, but of a lictor. The relief at the base represents the blade of a lictor's axe, and the costume is that of the lictors on the Arch of Trajan at Beneventum. (F. HAUSER, *Jh. Oest. Arch.* I. X, 1907, pp. 153-156; 6 figs.)

The Thensa Capitolina. — The bronze chariot (*thensa*) in the Conservatori Museum has been subjected to fresh examination by F. STAEHLIN in *Röm. Mitt.* XXI, 1906, pp. 332-386 (2 pls.; 12 figs.). He assigns it to the end of the second century A.D.

A Sarcophagus with the Story of Aeneas. — In *Röm. Mitt.* XXI, 1906, pp. 289-306, 398-402 (2 pls.; 5 figs.), G. E. RIZZO discusses the fragmentary sarcophagus of the second century A.D., with reliefs from the Aeneas legend, discovered at Torre Nuova in the Campagna (*A.J.A.* XI, p. 102).

Mint or Millstone? — The relief in Rome, explained by Mowat (see *A.J.A.* XII, p. 106) and Pansa (*Röm. Mitt.* XXII, pp. 198-206) as representing coiners at work, is discussed in *Berl. Phil. W.* 1907, cols. 1311-1312 by R. ENGELMANN. He concludes that it represents slaves fashioning an upper millstone, while the master prepares to fit the iron pin into the finished lower stone.

An Ivory Statuette. — In the British Museum is an ivory statuette, representing with unsparing realism a hunchback, suffering from Pott's disease. Its style agrees well with the minute detail observable in the portraits of the period shortly after Alexander Severus. (A. H. S. YEAMES, *B.S.R.* IV, 1907, pp. 277-282; 2 figs.)

A Portrait of Maximin. — In *Mün. Jb. Bild. K.* 1907, i, pp. 8-17 (2 pls.; 2 figs.), A. FURTWÄGLER publishes a bronze bust (Fig. 2) in the Antiquarium at Munich, in which he recognizes a remarkably fine and individual portrait of the Emperor Maximin (235-238 A.D.). The bust is one of a series of seven, six of which are sixteenth century imitations of antique

works. The back of the head was never cast, and the bust seems intended for insertion in a statue. Noteworthy are remains of red on the lips, and it is probable that the eyes were also colored.

The Reliefs on the Arch of Constantine.—In *N. Bull. Arch. Crist.* 1907, pp. 55–61, A. MONACI argues that the round caps worn by the prisoners in the relief on the west side of the Arch of Constantine indicate that they are Jews. Hence the relief refers to Constantine's victory over Licinius (323 A.D.), which gave him Palestine and the Orient. If this is so, the reliefs on this side were added after the erection of the arch (312 A.D.), probably at the emperor's *vicennalia*. This view is confirmed by the awkward insertion of these reliefs. The absence of the *labarum* from the standards confirms the view that for some time it was borne only by the emperor's bodyguard.



FIGURE 2. — PORTRAIT OF MAXIMIN.

PAINTINGS

A Children's Festival.—In *Arch. Rel.* X, 1907, pp. 560–562 (3 pls.), M. ROSTOWZEW calls attention to paintings discovered early in the eighteenth century on the Caelian in Rome. The ceiling of a room and two lunettes show in part representations of children merrily celebrating on land and water a spring festival, often in direct connection with cult statues.

A Mosaic at Ostia.—In the vestibule of the *augustum* of the barracks of the *vigiles* at Ostia is a mosaic (Fig. 3) representing the sacrifice of a



FIGURE 3. — MOSAIC AT OSTIA.

bull. Discovered in 1889, it is published in *Mél. Arch. Hist.* XXVII, 1907, pp. 227–241 (2 pls.) by J. CARCOPINO, who interprets the scene as a sacrifice in honor of the emperor, probably in the presence of the *subpraefectus*. It is probably a work of the time of Hadrian, when the barracks seem to have been established.

INSCRIPTIONS

Messapian Inscriptions. — The Messapian inscriptions in southern Italy have been examined by J. P. DROOP, who has seen eighty-eight, though many previously published have disappeared. About one-third seem to be forgeries. In *B.S.A.* XII, pp. 136–150 (31 facsimiles), he publishes the new inscriptions, comments on known documents, and adds a full bibliography.

Inscriptions in Italian Dialects. — In *Rh. Mus.* LXII, 1907, pp. 550–554, F. WEEGE publishes three Oscan and one Messapian inscription, all very short. The first is on a patera and reads *ca | spurieis culcfnam* or *Ca(ius ?) Spuriū culignam* (sc. *dedicavit* ?), thus adding another example of a vase name inscribed on a vase. *Ibid.* pp. 554–558, F. BÜCHELER publishes a lead plate in the museum at Bonn, containing a *devotio* in a mixture of Latin and Oscan.

The Records of the Arval Brothers. — In *Jh. Oest. Arch.* I, X, 1907, Beiblatt, cols. 33–36, E. GROAG, by a study of the persons named in the records of the Arval Brothers, *C.I.L.* VI, 2032 and 32349 (= 2035), fixes the former in 44 A.D. and the latter in 41, 43, or 45 A.D.

A Dedication to Teutates. — In *R. Ét. Anc.* IX, 1907, pp. 265–267 (pl.; fig.), J. CARCOPINO discusses the dedication to Teutates (*C.I.L.* VI, 31182) found in 1885 near the Archi Celimontani and now at 11 Via Balbo in Rome.

The Inscription on Trajan's Column. — In *R. Stor. Ant.* XI, 1907, pp. 475–490, G. COSTA attacks sharply Boni's translation of the inscription on Trajan's column (*A.J.A.* XI, p. 474), and insists that the old interpretation alone is possible. The *mons* rose by the temple of Trajan and the east side of the Basilica Ulpia. The author condemns Boni's attempt to connect a relief in the Arch of Constantine with Dante's story of Trajan and the widow, and also his theory of the *tribunal Traiani* in the Forum.

The Praefectus Praetorio Furius Victorinus. — In *Ausonia* II, 1907, pp. 67–76, CH. HÜLSEN shows that a suspected inscription (*C.I.L.* II, 396*; V, 648*; VI, 1937*; XIV, 440*) is not a forgery of Ligorio, who only completed ignorantly a fragmentary text containing the *cursus honorum* of Furius Victorinus, who also appears in a Greek inscription from Tyre (*B. Soc. Ant. Fr.* 1901, pp. 228, 322). He was *praefectus praetorio* under Marcus Aurelius in 166–167 A.D.

A Latin Inscription from Thessaly. — In *Éφ. Ἀρχ.* 1907, pp. 61–64 (fig.) S. BASES discusses a votive inscription from Larissa published by G. ZEKIDES, *Éφ. Ἀρχ.* 1905, p. 209 (*A.J.A.* X, p. 349).

COINS

Italic Aes Grave. — A. SAMBON combats the theory that certain coins of the *aes grave* without inscription emanated from a mint at Capua, and would assign them to *Latium adiectum*, Samnium, and the country of the Ausonii, Aurunci, Sidicini, and Arpani. There was an artistic movement among these peoples which gave rise to the types of the Italic *as* of the third century B.C. A branch Roman mint at Capua never existed, and Livy's account (VII, 31–32) of the subjection of Capua to Rome in 343 B.C.

is erroneous and inconsistent. The coins with the legends ROMANO and ROMA are due to the quickening of trade with Samnium and Apulia, and the attribution of such coins to the years 303 to 270 B.C. is supported by arguments from types and from the locality of finds. The didrachm with the youthful head of Janus is assigned to the year 269 B.C.; the *aureus* with the reverse type of the Italic alliance to ca. 265 B.C., the reference being to the Italic unity under the hegemony of Rome. (*R. Ital. Num.* XX, 1907, pp. 355-378.)

Notable Forgeries of Early Roman Coinage.—An article by Dr. E. J. HAEBERLIN in *Z. Num.* XXVI, 1907, pp. 145-160 deserves the especial attention of all collectors and students of Roman coins. In *R. Ital. Num.* XIX, 1906, pp. 143-150 (2 pls.), F. Gneccchi published a new type of bronze "bar" (*aes signatum*), in three specimens, which he had recently acquired, together with two *tripondii*, professedly from the same find. With these pieces were also discovered a *dupondius*, some *asses*, and a considerable quantity of *aes rude*. None of these was Sig. Gneccchi able to acquire. The bar had on one side the familiar Roman galley prow, and on the other a pitcher with foot, high handle, and folded nose. Dr. Haeberlin after careful examination pronounces all these pieces indubitable forgeries. He also condemns a *decussis* acquired by Sig. Gneccchi from another source (only three known *decusses* are genuine; one in the British Museum, one in the Museo Kircheriano, and one owned by Sig. Gneccchi that was found at Rome in May, 1887). Dr. Haeberlin's analytic criticism may serve as an instructive model for students. He urges the new danger that besets collectors in the extension of forgery into this field, and the need of full publication, with names, of all attempts to market such pieces. He offers to pass upon the genuineness of all pieces of early Roman coinage of these classes that may be submitted to him.

Haeberlin on Earliest Roman Coinage.—In *Num. Chron.* 1907, pp. 111-120, G. F. H[ILL] gives a useful summary, without criticism, of the theories set forth by E. J. HAEBERLIN in *Systematik des ältesten römischen Münzwesens* (Berlin, 1905).

Hoard of Roman Republican Denarii.—A hoard of (with certain reductions) 123 Roman republican *denarii*, found in the vicinity of Rome, is described in detail by the possessor, L. CORRERA, in *R. Ital. Num.* XX, 1907, pp. 211-214. Most of the coins are in exceedingly fresh state, and fall within Nos. 2-76 of the Mommsen-Blacas classification. The hoard is apparently the most ancient of all methodically examined and published during the last hundred years.

Roman Coins of Aurichalcum.—In *R. Ital. Num.* XX., 1907, pp. 189-210 (table), G. DATTARI sets forth a new theory concerning Roman imperial coins of *aurichalcum*, in their relations of value to those of copper, and concerning the monetary systems of Augustus and Nero. He holds that all this coinage rested upon considerations of true metallic value, and his final conclusions are: (1) the relation of value between *aurichalcum* and copper is not 12:6, nor 12:7, but 12:9; (2) coins of *aurichalcum* are of higher value than corresponding coins of copper; (3) the coinage systems of Augustus and Nero are not semiuncial; (4) the imperial copper coins usually called *semis* and *quadrans* are instead *libella*, *sembella*, and *terruncius*; (5) the marks I and II found on so-called *asses* and *dupondii* merely express

"one unit" and "two units" (of the *denarius*), and the coins that bear them are *uncia* and *sextantes*.

New Roman Coins. — In *R. Ital. Num.* XX, 1907, pp. 171–188 (2 pls.; 2 cuts), FR. GNECCHI describes seventy-two new Roman coins that have come into his possession during the last three years. A considerable number of them are medallions.

Roman Imperial Coins without Imperial Effigy. — Cohen attributed all coins without the imperial effigy, that from the fabric appeared to be of the early empire, to the reign of Domitian, and those of the later empire to that of Julian the Apostate. L. LAFFRANCHI argues from points of style that this latter class must be attributed rather to the period of the war between Licinius and Constantine, toward the end of the year 323 A.D. (*R. Ital. Num.* XX, 1907, pp. 49–53; pl.)

Gods and Heroes on Roman Imperial Coinage. — FR. GNECCHI gives a list of the various gods, demigods, heroes, and other abstractions figured on Roman imperial coins, with statistical tables showing what deities were thus honored by each emperor, and in what guise and under what epithet each appears, the whole forming a convenient summary of the subject. (*R. Ital. Num.* XIX, 1906, pp. 459–482; 8 pls.)

Unilateral Roman Bronzes. — A class of Roman bronzes has one side struck as usual, but the other plain, without any signs of working. Several specimens are described by FR. GNECCHI in *R. Ital. Num.* XX, 1907, pp. 32–44 (2 pls.). They are of different *moduli*, and are probably trial-proofs. Some are even "proofs before letters." Another class, of which twenty-two specimens, from Hadrian to Commodus, are described, is of pieces chiefly of medallion size and relief, only a few being of first-bronze size, and these of a period when medallions were not issued. The reverse is unstruck, and generally convex, rounded off at the edge; rarely it is concave, with a moulding cut around the edge. These are probably model portraits of the imperial personages furnished by the central authorities to the various branch mints, or perhaps portraits for general circulation, like modern miniatures and photographs.

Restruck Coins and Coins of Duplicated Type. — The coins of Postumus struck over old coins are not mint-proofs, but merely a barbarous mintage. Coins (mostly of the period from Hadrian to Commodus) in which the head of the same emperor appears on both sides, with or without the same legend, are true coins, like those in which different heads appear on the respective sides (Hadrian and Sabina, Antoninus and Faustina, etc.). The custom of repeating types on either side of the same coin is old; cf. the republican *denarii* of Appuleius Saturninus. Sometimes two reverse types, alike or different, are found on opposite sides of the same coins. These are mere errors of the mint. (FR. GNECCHI, *R. Ital. Num.* XX, 1907, pp. 44–47.)

Roman Aurei of the Alexandrian Mint. — From considerations of style L. LAFFRANCHI assigns definitely to the Alexandrian mint certain *aurei* of Vespasian, Titus, Carus, Carinus, Diocletian, and Maximian Hercules. (*R. Ital. Num.* XX, pp. 394–399; pl.)

Marcia and Commodus. — The female head appearing with the head of Commodus on certain of his bronze medallions cannot be that of his favorite, Marcia, but is clearly a head of Roma. (FR. GNECCHI, *R. Ital. Num.* XX, 1907, pp. 379 f.)

Forged Coins of Macrianus Senior and of Saturninus.—The so-called unique *aureus* of Macrianus Senior in the British Museum is a shameless forgery, showing the traces of the tool of the engraver who worked it over from another coin. Style and lettering also betray forgery. Furthermore, Macrianus never was emperor, and therefore never issued coins. Two so-called *aurei* of Saturninus (the only specimens known), one in the Metropolitan Museum at New York, the other in the Cabinet des Médailles at Paris, are similar forgeries. Saturninus probably never existed. (L. LAFFRANCHI, *R. Ital. Num.* XX, 1907, pp. 381–400; pl.)

Coinage of Carausius.—In *Num. Chron.* 1907, Parts I–III (15 pls.), PERCY H. WEBB begins, but does not complete, a historical sketch of the reign of the emperor Carausius, and an exhaustive account of his coinage.

The Reign of Martinianus.—L. LAFFRANCHI corrects the statements of the ancient historians about the reign of Martinianus, and argues on evidence from coins that Martinianus rebelled against Licinius, assumed the purple for a few days at Nicomedia in 318 A.D., and was recognized by the neighboring city of Cyzicus. (*R. Ital. Num.* XX, 1907, pp. 54–60; table; pl.)

Later Roman Coinage.—In *B. Soc. Ant. Fr.* 1907, pp. 105–109, J. MAURICE discusses the dates and the distribution of the coinage of the time of Diocletian and Constantine. Diocletian, about 296–297 A.D., issued the *aureus* ($\frac{1}{6}$ of a pound), *argenteus minutulus*, and two bronzes, a large *follis* and a small *denarius communis*. In 309 Constantine issued the gold *solidus* ($\frac{1}{72}$ of a pound), in 314 the bronze *nummus centenionalis*, and in 324 the new silver coins, *miliarense* and *siliqua*. Between 309 and 324 there were two monetary systems in the empire, but that of Constantine, spreading with his conquests from west to east, superseded that established by Diocletian. The gradual reduction in the weight of the coins is also traced.

Coins of the Constantinian Epoch.—G. DATTARI classifies in *R. Ital. Num.* XIX, 1906, pp. 483–510 (pl.), according to chronological series, the coins issued from the mints of Aquileia and of Arelas during the period of Constantine.

Decorative Use of Roman Medallions.—Roman medallions were doubtless specially issued for commemorative purposes, or for gifts, though later they sometimes passed into general circulation. Turned from legitimate use, they served various decorative purposes, as ornaments, game-counters, covers of mirror-boxes, and the like. For these purposes the reverse was often cut or ground off. True medallions were probably not used on military standards, for which they would have been too small, nor yet to adorn horse-trappings, for which unofficial stamps appear to have been employed. (FR. GNECCHI, *R. Ital. Num.* XX, 1907, pp. 27–31; pl.)

GENERAL AND MISCELLANEOUS

The Early Iron Age in Southern Italy.—In *B.S.R.* IV, 1907, pp. 283–296 (map), T. E. PEET examines the development of the early iron age in southern Italy, and concludes that while at the end of the bronze age the Italici were established near Tarentum, the iron age in the south is only indirectly due to their influence combined with that of the Greeks and in some cases of the Sicilians.

The Exploration of Magna Graecia.—In *R. Ét. Gr.* XX, 1907, pp. 31–42, F. PELLATI points out the importance of a thorough archaeological exploration of Magna Graecia, and gives a brief account of the chief points where Greek remains have been found, especially Tarentum, Metapontum, Epizephyrian Locris, and the valley of the Crathis, where the site of Sybaris still awaits discovery.

Bibliography of Herculaneum.—In *Boll. Arte*, 1907, vii, pp. 23–25, E. GABRICI publishes a list of works relating to Herculaneum, arranged chronologically. Few articles in periodicals are included.

Gela.—The excavations at Gela from 1900–1905 have been described in great detail by P. ORSI in *Mon. Ant.* XVII, and separately. After a brief introduction treating of the topography and history of the city and its ruins, as well as the prehistoric remains, the excavations are treated under five heads: (1) The archaic cemeteries (cols. 31–268). Inhumation is much more common, though there are a number of cases of cremation. Over 500 graves are described, belonging to the seventh and sixth centuries. (2) The cemeteries of the fifth century (cols. 269–536), containing about 250 graves, of which about one-quarter show cremation. The vases are numerous and often important, and there are also some good sarcophagi, one of which has quarter columns worked in the inner corners. (3) Various minor excavations (cols. 537–546). (4) Places of worship (cols. 547–730), including a badly ruined temple of the fifth century, a site dedicated to Antiphemus, and especially a suburban sanctuary at Bitalemi, possibly sacred to Demeter and Kore, where was found a mass of vases and terra-cottas, including some of a woman carrying a child, dating from the early seventh to the middle of the fifth century. (5) Various sites in the neighborhood and Monte Lungo (cols. 731–752). (P. ORSI, *Gela, Scavi del 1900–1905*. Romè, 1906, Accademia dei Lincei. 766 cols.; 56 pls. in portfolio; 566 figs. 4to.)

Tarentum.—The importance of Tarentum in art, and hence in the development of Greek influence in Italy, is discussed in *B. Mus. F. A.* 1907, pp. 65–69 (6 figs.), by S. N. D[EANE], with illustrations from the coins and terra-cottas belonging to the Boston Museum of Fine Arts.

The Classical Topography of the Roman Campagna.—In *B.S.R.* IV, 1907, pp. 1–160 (3 maps; 15 pls.; fig.), T. ASHBY publishes the first section of the third part of his studies on the classical topography of the Campagna (*A.J.A.* X, p. 464). In this paper he examines the course of the Via Latina, with a full account of ancient remains, monuments, and inscriptions discovered along its course to a point a little beyond the tenth milestone. The lesser roads between the Via Labicana and the Via Latina, and the branches of the latter, are also described.

Montes and Colles.—In *Cl. Phil.* II, pp. 463–464, S. B. PLATNER discusses seven literary passages which appear to be exceptions to the traditional distinction between the *montes* and *colles* of Rome, and concludes that they present no serious difficulties.

The Sanctuary of the Dea Nortia.—In *Mon. Ant.* XVI, 1906, cols. 169–240 (48 figs.), E. GABRICI describes in great detail the excavation near Bolsena in 1904 of a sacred enclosure (*A.J.A.* XI, p. 98), which is probably the *sacellum* of the *Dea Nortia*, the great goddess of the Volsinii.

The Romans in Northern Italy and Dalmatia.—In the *Nation*, 1907, May 30, August 8, September 5, December 5, A. L. FROTHINGHAM describes

the remains of the work of Augustus in northern Italy and Istria. In Italy Augustus held the Alpine passes by fortified posts at the head and foot of the valleys. These posts were Turin and Susa, Ivrea and Aosta, Verona and Trent, and Aquileia and Emona. Remains of Augustan monuments at Turin, Susa, Aosta, and Verona, especially gates and arches, are noted in detail. It is argued that Verona was made a colony *ca.* 25–20 B.C., later than Turin (before 27 B.C.), and that the arch of the Gavii was the Colonial Arch. Before taking up his Italian policy, Augustus fortified Salona, and developed carefully communication from Dalmatia to Aquileia, and along the inland routes to the Danube.

A Portrait of Augustus. — The Aachen cameo of Augustus is the subject of a brief study by A. FURTWÄGLER in *Bonn. Jb.* 1906, pp. 189–192 (pl.), who considers it one of the best portraits of the emperor, — probably the work of one of Dioscurides' sons.

Dona Militaria. — An exhaustive study of *dona militaria* by P. STEINER appears in *Bonn. Jb.* 1906, pp. 1–98 (4 pls.; 30 figs.) and pp. 454–459 (3 figs.). The ancient authorities are discussed, the representations on monuments collected and described, and the inscriptional evidence classified and explained. The second article considers two reliefs built into the church of the Panagia Gorgopiko (Little Metropolitan) at Athens (cf. *A.J.A.* XI, p. 214).

The Origin of the Pilum. — In *R. Arch.* IX, 1907, pp. 425–435 (4 figs.), and X, 1907, pp. 125–136 (4 figs.), and pp. 226–244 (fig.), A. J. REINACH continues (see *A.J.A.* XI, 1907, p. 475) his discussion of the origin of the *pilum*. In ancient, as in modern, times, other spears, *e.g.* the *gaesum*, the *hasta*, the *saunium*, have been more or less confused with the *pilum*. The Roman origin of the *pilum* is rejected. It was not originally Celtic, and the arguments for its Etruscan origin have little weight. The Sabines are mentioned as its originators only by those who wish to connect the *pilum* with early times at Rome, except when a confusion exists between Sabines and Samnites. The Romans borrowed the *pilum*, as well as the *scutum*, and the manipular arrangement of troops, from the Samnites about the end of the fourth, or beginning of the third, century B.C.

The Cult of Caelestis. — In *R. Arch.* X, 1907, pp. 21–35, H. FRÈRE discusses the cult of the goddess Caelestis, which was especially popular in the third century A.D., and is mentioned by various writers and in inscriptions. Two inscriptions, one from Rome (*Not. Scav.* 1892, p. 407, *Röm. Mitt.* VIII, 1894, p. 288, etc.), and one from Tingad, are published. The cult was in the hands of a *collegium*. There were priests and priestesses, a *princeps sacerdotium*, and priests *primi* and *secundi loci*; also *canistrarii* and *canistrariae*, *sacrați* and *sacratae*. The names recorded indicate that the priests and priestesses were citizens, though not of the highest class, while the others were slaves.

Instrumental Music in the Roman Age. — A brief description of the musical instruments and musical scales in use in Graeco-Roman times is given by J. W. TILLYARD in *J.H.S.* XXVII, 1907, pp. 160–189. In addition to the familiar lyre, flutes, and cithar, there were various kinds of small harps (*sambuca*), and guitar-like instruments (*pandura*). The pan's-pipe, made from sections of cane of different lengths, occurred in many forms, and was developing into an organ, even in ancient times.

SPAIN

The Excavations at Osuna. — The detailed report of the excavations at Osuna in 1903 (*A.J.A.* IX, p. 124), by A. ENGEL and P. PARIS is published in *Arch. Miss.* XIII, pp. 357–491 (40 pls.). In addition to a detailed account of the excavations, the report contains a brief history of the Iberian Urso, and of the previous discoveries on the site.

Prehistoric Remains in the Baleares. — In *Z. Ethn.* XXXIX, 1907, pp. 567–634 (73 figs.), A. BEZZENBERGER describes the prehistoric remains in the Baleares. A brief review of the objects belonging to the stone and early bronze ages, some of which show traces of Mycenaean influence, is followed by arguments to prove that the “Talayots,” like the Nuraghi of Sardinia, were forts for refuge rather than tombs or temples. The greater part of the paper is an account of visits to a number of “Talayots,” and other monuments, including some not described by Cartailhac in *Monuments primitifs des îles Baléares*, Toulouse, 1902.

Italica. — In *Le Musée*, IV, 1907, pp. 247–252 (pl.), H. GUERLIN describes a visit to Italica near Seville. Little remains except the amphitheatre, for the ruins have long been used as a quarry, and the works of art, including a fine statue of Artemis, are for the most part in Seville.

FRANCE

The Greeks in Southern Gaul. — In continuation of his studies on the Greeks in southern Gaul (*A.J.A.* XI, p. 231), E. MAASS examines in *Jh. Oest. Arch.* I. X, 1907, pp. 85–117 (6 figs.), the Jupiter column discovered at Mainz in 1905, which, he argues, was erected by Roman citizens from Arelate (Arles). The reliefs show distinctly that it is a gift of citizens of a Greek (Doric) city in Provence. The survival at Arles of Graeco-Roman, not Celtic, beliefs in the fifth century A.D. and in later Christian festivals is discussed in connection with citations from Caesarius and Eligius.

The Reliefs of Roman Gaul. — In the *Collection de Documents inédits sur l'Histoire de France*, the French Ministry of Public Instruction has included a complete collection of the reliefs in stone from Roman Gaul prepared by É. ESPÉRANDIEU. The first of the five volumes of which this very important work will probably consist, contains the monuments of the Maritime and Cottian Alps, Corsica, and the Narbonnaise, including a few pieces in Italian territory. The arrangement is geographical. Under each place is a brief bibliography of works relating to its antiquities. The text is short, but each of the 835 monuments is illustrated, sometimes by several figures. A note in *R. Ét. Anc.* IX, 1907, p. 356, by C. JULLIAN states that a supplement to Volume I will contain all the statues and busts from this district, and that such works are to be included in the later volumes. (É. ESPÉRANDIEU, *Recueil Général des Bas-Reliefs de la Gaule Romaine*, Paris, 1907, Imprimerie Nationale. 489 pp.; numerous illustrations. 4to.)

Galic Symbolism. — The collection of Gallo-Roman reliefs, published by É. Espérandieu (see above), seems to show that the earlier Gallic symbolism, as seen, e.g., in the hammer, the wheel, the vase, and such signs as the svastika (Ligurian) or S, did not yield entirely to Graeco-Roman influence, and even revived under the influence of foreign cults in the third

century. It seems possible that these old signs were also adapted to Christian uses. (C. JULLIAN, *R. Ét. Anc.* IX, 1907, pp. 351-356.)

Scenes from the Life of Heracles. — A lost Gallo-Roman relief from Bordeaux was interpreted in 1774 by Venuti as connected with the cult of Hygeia. In *R. Ét. Anc.* IX, 1907, pp. 359-362 (fig.), J. DÉCHELETTE points out that it really contained three scenes from the life of Heracles; in the centre the bringing of the Erymanthian boar to Eurystheus, at the right the Hesperides, and at the left Heracles resting in Olympus.

Dis Pater-Cernunnos and Terra Mater. — In *R. Ét. Anc.* IX, 1907, pp. 364-368 (fig.), G. GASSIES suggests that the altar of Saintes (*R. Arch.* XVII, 1880, p. 337) shows Dis Pater and Terra Mater together, as the great male and female deities. The god (Dis Pater-Cernunnos) with the horns of a stag is the great god of the Celtic hunters, associated naturally with the great earth-goddess. Cernunnos only later becomes a god of fountains or streams.

The Altar of the Nautae Parisiaci. — In *R. Ét. Anc.* IX, 1907, pp. 263-264 (4 pls.; fig.), DE PACHÈRE and C. JULLIAN argue that the reliefs on the altar of the *nautae Parisiaci* (*A.J.A.* XI, p. 477) represent a Gallic religious ceremony, in which the *nautae*, like the Roman *Salii*, wear an ancient military costume. The ceremony is performed in honor of Tiberius and Jupiter, and the offering is an enormous *torques*. Tiberius himself with two of his suite is represented on the right of the scene.

Two French Collectors. — In *M. Soc. Ant. Fr.* LXVI, 1906, pp. 294-330 (2 figs.), A. HÉRON DE VILLEFOSSE discusses two collectors of the south of France, Pierre Augustin Guys (1720-99) of Marseilles, and François Sallier (1767-1831) of Aix en Provence. The former during many journeys in the Levant collected a number of statues, reliefs, and inscriptions, among them a Latin inscription from Alexandria (*C.I.L.* XII, 406; III, 12047) now at Avignon. There were several valuable private collections in Marseilles at the end of the eighteenth century. Sallier gathered a valuable collection of paintings and antiques, which was for the most part scattered without record after his death. He sold to the Louvre the statue of a Roman matron (Clarac, 2590, 308) formerly in the collection of Guys, an altar from Delos (Clarac, 156, 121), and two Egyptian sculptures. Other works from his collection are in the museum of Aix.

Documents concerning Frédéric de Clarac. — In *R. Arch.* X, 1907, pp. 304-309, S. REINACH publishes some records of baptisms, marriages, and deaths of Clarac's ancestors and some letters relating to the publication of the *Musée de Sculpture*.

Gallo-Roman Chronicle. — In *R. Ét. Anc.* IX, 1907, pp. 269-273 (2 figs.), C. JULLIAN continues his 'Chronique Gallo-Romaine,' in which he notes briefly numerous recent publications and discoveries. Alesia occupies the first place, and there are also notes on Numantia, the Iberian pottery and language, Cernunnos, etc. *Ibid.* pp. 369-375 (fig.), these notes are continued. As *Matrona* was the name of the Marne, and *Matra* of the Moder, it is possible that in dedications *Matres* and *Matronae* are merely adaptations of Gallic terms rather than true Latin words.

GERMANY

The Battle with Ariovistus.—At the February (1907) meeting of the Berlin Arch. Soc., R. OEHLER reported the success of C. Winkler's search for the exact site of the battle of Caesar with Ariovistus in 58 B.C. It has now been clearly identified at a place near Epfing, in Lower Alsace, the larger Roman camp being on a spur of the Vosges Mountains called the Afterberg. The accuracy of Caesar's account is fully established by details. The matter is more fully treated in Winkler's book, *Der Cäsar-Ariovistische Kampfplatz*, Mülhausen i. E., 1907. (*Arch. Anz.* 1907, cols. 234-236.)

Aliso.—In *Berl. Phil. W.* 1907, cols. 986-990, H. NÖTKE reviews, on the basis of Prein's book, *Aliso bei Oberaden* (1906), and the *Nachtrag* (1907), the discoveries on "Burg Else" near Oberaden, which have shown the existence of a large Roman fort defended by a ditch and mound strengthened by palisades. He regards it as certain that this is Aliso, while Haltern is the *castellum Lupiae flumini adpositum*.

The Shop of a Cloth Merchant.—The seventeenth-century engraving (1670) reproduced by J. W. Clark, *The Care of Books*, 1902, p. 36, as a representation of an ancient library, is quite differently interpreted by A. BRINKMANN in *Bonn. Jb.* 1906, pp. 461-469 (pl.; 3 figs.). The original, a Roman relief at Neumagen on the Mosel, has disappeared, but is now explained as representing not a library, but the shop of a cloth-merchant.

AUSTRIA-HUNGARY

The Legionary Camp at Troesmis.—In *Klio*, VII, 1907, pp. 455-457, B. FİLOW argues that the legionary camp at Troesmis was probably established by Trajan, when Oescus was made a colony, rather than by Domitian.

Symbols on Pannonian Tombstones.—A number of Pannonian monuments in the Hungarian National Museum bear what looks like a half circle and beneath this two figures that resemble carpenters' try-squares. In *Or. Lit.* X, 1907, cols. 412-421, E. MAHLER holds that the half circle is meant for a crescent moon, and that the rectangular figures are meant for the doors of the horizon through which the moon rises; so that the whole ornament is designed to be a symbol of resurrection.

Etruscan Influence in Central Europe.—Material for the study of Etruscan influence in Central Europe is furnished by K. HADACZEK in *Röm. Mitt.* XXI, 1906, pp. 387-393 (28 figs.). The objects of adornment discussed are in the National Museum at Budapest.

EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

The "Garden Tomb."—In *Pal. Ex. Fund.* XXXIX, 1907, pp. 229-234, R. A. S. MACALISTER shows that there is no good archaeological evidence in favor of the identification of El-Edhemiyeh or the skull-hill, north of the Damascus Gate of Jerusalem, with the place of the crucifixion; that the so-called garden tomb is of a type that did not exist earlier than 300 A.D., and that it was not closed by a rolling stone such as is described in the

Gospel narrative, but by a bolted door, as is shown by sockets for bolts and hinges still remaining in the jambs.

The Church of Constantine.—In *Pal. Ex. Fund.* XXXIX, 1907, pp. 215–220, A. W. CRAWLEY-BOEVEY maintains that the present Church of the Holy Sepulchre in Jerusalem does not stand upon the site of Constantine's Basilica, but upon the site where Christians were permitted to build by the Mohammedan conquerors.

The Church of St. Stephen.—In *R. Bibl.* XIV, 1907, p. 474, H. VINCENT discusses the Greek inscription said to indicate the site of the church of St. Stephen (*A.J.A.* XI, p. 346). This inscription was found at Beersheba and offered for sale in Jerusalem in 1904. There is absolutely no trace of a Byzantine church on the site proposed, and the identification is as gratuitous as that of the "prison of Christ" (*A.J.A.* XI, pp. 80, 346) and the "Bath of the Virgin" near Bâb Sitty Mariam, recently shown to pilgrims.

The Date of the Monastery at Sinai.—In *B.C.H.* XXXI, 1907, pp. 327–334, H. GRÉGOIRE publishes three inscriptions on beams of the roof of the monastery at Mt. Sinai, which in connection with an epitaph from Beersheba (*R. Bibl.* XII, 1903, p. 279) show that the monastery was finished between 548 and 562 A.D.

Coptic Bone Figures.—In *S. Bibl. Arch.* XXIX, 1907, pp. 218–220 (3 pls.), C. L. WOOLLEY discusses a series of small Coptic bone figures which have been commonly supposed to be dolls, or possibly idols. He traces their development from a female figure into a cross, and concludes that they were originally fertility amulets used by the lower classes, which were gradually transformed into the new form in order to make it possible to retain them under the Christian religion.

Egypt and Eastern Pottery.—A. J. BUTLER, discussing the use of lustre and of wall tiles in *Burl. Mag.* XI, 1907, pp. 221–226, finds that the art of painting in lustre and the use of wall tiles originated in Egypt and thence spread into Syria, the earliest extant example being in the Dome of the Rock, 1027 A.D. A. VAN DE PUT, *ibid.* XI, 1907, pp. 391–392, cites, in favor of an earlier Syrian origin, sources quoted in Saladin's *Monuments historiques de la Tunisie*; *La Mosquée de Sidi-Okba à Kairouan*, to the effect that when Ibrahim el Aghlab enlarged the great mosque at Kairouan in 894 A.D., he ornamented the wall above the mihrab with tiles enamelled and painted in lustre, some of which were procured from Bagdad, and some made on the spot by a Bagdad potter. In reply BUTLER (*ibid.* XII, 1907, pp. 48–49) points out that these authorities are late, while Al Bakri, writing in the eleventh century, makes no mention of tiles in describing the mosque at Kairouan. The style shows that the tiles are as late as the fourteenth century. This reply is accepted by VAN DE PUT, *ibid.* XII, 1907, p. 107.

The Architecture of the Abassides in the Ninth Century.—In *R. Arch.* X, 1907, pp. 1–18 (13 figs.), General DE BEYLIÉ describes the Abasside ruins of Samara, 90 km. north of Bagdad, and its neighborhood. The ruins are the mosque of Samara, the mosque of Aboudolaf, the Arab palace Dar el Khalif, the palace El Gouer, the castle of El Aschik. The minarets of Samara and Aboudolaf are spiral (helicoid), and recall the Babylonian Ziggurats. Pointed arches and multifoil window arches presage the later development of Mohammedan architecture. The same material is pub-

lished in *Prome et Samara, voyage archéologique en Birmanie et en Mésopotamie* (Paris, 1907, Leroux), pp. 111-137.

Saracenic Metal Work. — In *B. Metr. Mus.* 1907, pp. 151-153 (4 figs.), A. M. S. discusses the Saracenic brass and copper vessels inlaid with silver, produced at Mosul in the thirteenth century, and later in Egypt, Syria, and Central Asia. A number of fine specimens are in the Metropolitan Museum.

The Title "Επαρχος Ρώμης. — In *B.C.H.* XXXI, 1907, pp. 321-327, 334, H. GRÉGOIRE collects evidence to show that the title *ἐπαρχος Ρώμης* on certain Byzantine glass weights belongs to the prefect of Constantinople, and that some of the names on these weights are also found in literary sources.

Inscriptions from Tegea. — In *B.C.H.* XXXI, 1907, pp. 378-381, N. A. BEES republishes with a brief commentary three Christian epitaphs from the neighborhood of Tegea.

Monemvasia. — A sketch of the history of the natural stronghold of Monemvasia on the eastern coast of the Peloponnesus from the thirteenth to the fifteenth century is given in *J.H.S.* XXVII, 1907, pp. 229-240 (2 pls.; 4 figs.), by W. MILLER. The inhabitants from the strength of their position and from the value of the trade in Malmsay wine, which they controlled, were practically independent, and during the greater part of the Norman, Frankish, Latin, and Turkish supremacies in Greece, they chose their own rulers. In 1540, the Venetians, after eighty years of possession, handed over this city and Nauplia to the Turks, and the inhabitants were scattered to Crete, Cyprus, and elsewhere. The Venetian period has left many traces in the architecture and decoration.

Reliquaries. — In *Reliq.* XIII, 1907, pp. 145-156 (pl.; 5 figs.), EVELINE B. MITFORD gives a brief account of mediaeval reliquaries, and their decoration, and describes some of the best-known specimens and their artists.

The Trinity in Mediaeval Art. — From about the twelfth to the sixteenth century a peculiar representation of the Trinity is found. The seated Father holds the cross on which is the Son, while the Holy Spirit, usually in the form of a dove, hovers near. In *Reliq.* XIII, 1907, pp. 233-243 (7 figs.), this type is discussed by W. H. LEGGE, who suggests that it may have arisen by the addition of the dove to a representation of the Father manifesting the crucified Son to the world.

The Influence of Liturgical Drama upon Sculpture. — Among the sculptures of the cloister of St. Trophime at Arles is a group of the holy women purchasing perfumes before going to the tomb of Our Lord. The same scene occurs at St. Gilles and Beaucaire and on one side of a capital at Modena. The bargaining of the women with the dealers was a scene in a play given during the twelfth century in the church on Easter morning. The fainting Magdalen, represented on the Modena capital, also appeared in the play. (E. MÂLE, *B. Soc. Ant. Fr.* 1907, pp. 141-142.)

Circular Churches in Denmark. — In *R. Art. Chrét.* 1907, pp. 145-155, V. LORENZEN publishes the plans and elevations of five Danish churches of the radiating type. Only one, at Kallundborg, shows direct Byzantine influence, possibly due to the Danes in the imperial guard during the twelfth and thirteenth centuries. The church at Ledöje is certainly of a German type, and the one at Store-Heddinge resembles the chapel of

Charlemagne's palace at Aix. In general the round churches show simplified forms due to adaptation of this type to Danish materials and technique.

ITALY

The Painting of Christ in the Sancta Sanctorum.—The painting of Christ, which formed part of the treasures of the Sancta Sanctorum (*A.J.A.* XI, p. 123) has been examined by J. WILPERT, who reports that it represented the Saviour seated on a throne adorned with precious stones. The face has perished, and of the inscription only the letter L can be read. This is probably the last letter of "Emmanuel," and hence the work belongs between 450 and 500 A.D., as at a later date the inscription would have been in Greek. (*R. Art. Chré.* 1907, pp. 214-215.) In *B. Soc. Ant. Fr.* 1907, pp. 200-202, PH. LAUER argues that the painting is a Byzantine work of a much later date.

The Tomb of Pope Marcellinus.—In *N. Bull. Arch. Crist.* 1907, pp. 115-145, O. MARUCCHI examines in detail the literary and archaeological evidence as to the location of the tomb of Pope Marcellinus, and concludes that it was in the *Cubicolo Maggiore* in the hypogeum of the Acilii in the catacomb of Priscilla.

San Giovanni Forcivitas in Pistoia.—The church of S. Giovanni Forcivitas is first mentioned in a testament of 1195. The north façade was constructed by Gruamonte in the second half of the twelfth century. It has black and white facing and three stories of blind arcades, the lowest having lozenge-shaped lacunaria in their arches. These lacunaria are replaced in the south façade by Gothic trilobate windows, showing how the construction, extending over many generations, adapted itself to the incoming forms. The cloister dates from about 1200. (P. BACCI, *Boll. Arte*, 1907, xi, pp. 23-30.)

A Fourteenth-century Panel.—In *Madonna Verona*, 1907, pp. 129-171, H. SEMPER discusses exhaustively a primitive panel in the Museo Civico at Verona, containing thirty little *storie*, for the most part from the lives of Mary and Christ. It is assigned to the first half of the fourteenth century, and illustrates the transformation of the Byzantine art under Teutonic influence, which produced realism and genre, at first in secular and gradually in religious painting. This development is seen in Romanesque wall-painting and miniatures, not only in Germany and France but in the Lombard territory in North Italy. The artist of the panel is a late representative of this tendency, free from Byzantinism but untouched by the influence of Giotto.

FRANCE

Byzantine Ivories.—In *Ausonia*, II, 1907, pp. 105-113 (5 figs.), A. MUÑOZ publishes two Byzantine ivories in the Dutuit Collection in Paris. The first is a coffer decorated with panels containing in relief scenes of war and hunting, including the struggle of Heracles with the Nemean lion. It shows great similarity to the coffer at Xanten (*Bonn. Jb.* 1902, pp. 259 ff.). The other is a plaque with the Madonna and Child, a fine example of Byzantine work of the late eleventh century.

St. Michel d'Aiguilhe.—The church of St. Michel d'Aiguilhe at

Le Puy is described in *Reliq.* XIII, 1907, pp. 180-188 (5 figs.), by J. T. PERRY. The earliest part is the choir of the tenth century, originally a square building with four apses. Two of these seem to have been removed when the nave was added in the following century. The porch has a richly decorated early portal.

Restorations of the Bayeux Tapestry.—The early drawings of the Bayeux Tapestry by Benoit (1730) and Stothard (1818) indicate by dotted lines missing parts restored by the artists. Comparison with the present tapestry shows that these restorations have been incorporated in the tapestry, probably at relinings soon after 1730 and in 1842. The latter restorations seem to have been made in part to settle controversial points. It is probable from the materials used and on other grounds that the tapestry is of bourgeois origin. (C. DAWSON, *The "Restorations" of the Bayeux Tapestry*. London, 1907, Elliot Stock. 14 pp.; 17 figs. 8vo.)

Proportions of French Sculptures of the Twelfth Century.—In *R. Arch.* IX, 1907, pp. 436-459 (12 figs.), JEAN LARAN begins a treatise on proportions in French sculptures of the twelfth century from casts in the Museum of Comparative Sculpture. He discusses methods of measurement followed by previous writers on the proportions of works of sculpture and by anthropologists, and describes in detail, with illustrations, the instruments with which his own measurements are made. He proposes to measure: (*H*) the total height, *hauteur*; (*E*) the height of the shoulder, *épaule*; (*L*) the breadth, *largeur*, of the shoulders; (*h*) the height of the head, (*l*) the breadth of the head, (*o*) the interior distance of the eyes, (*o'*) the exterior distance of the eyes, (*d*) the height of the eyes. Measurements of casts are very slightly larger than those of originals.

Architectural Refinements in French Churches.—In *J. B. Archit.* XV, 1907, pp. 17-51 (7 figs.), W. H. GOODYEAR replies at length to the criticisms of Mr. Bilson (*A.J.A.* XI, p. 238), reaffirming, with illustrations, his discoveries of architectural refinements in mediaeval churches, and giving briefly the results of renewed studies at Amiens, which show that the deviations in that cathedral cannot be accidental. The same writer publishes the results of observations in the Cathedral of Rheims during 1907. The piers of the nave and choir are perpendicular as far as the capitals, but above that point the shafts and all surfaces incline outwards in straight lines. The divergence increases toward the centre of the nave, and corresponds to convex curves in plan in the upper nave. Similar facts were observed in St. Jacques at Rheims and St. Loup at Châlons. (*The Widening Refinement in Rheims Cathedral*. London, 1907, privately printed. 14 pp. 8vo.)

The Altar of Avenas.—In *M. Soc. Ant. Fr.* LXVI, 1906, pp. 134-148 (2 figs.), Dr. BIROT describes the altar and church of Avenas. The right side of the altar represents a king (*Ludovicus pius*) presenting a model of the church to St. Vincent of Macon; the front represents Christ and the Apostles; the left side four scenes from the life of the Virgin. The king seems to be Louis VII, and the altar and the church, which corresponds with the representation in the relief, are interesting monuments of the end of the twelfth century.

Maria Sponsa Filii Dei.—A fourteenth century Madonna in marble in the church of Maxéville in Lorraine (P. Denis, *Bulletin de la Société*

d'archéologie lorraine, 1906, pp. 255-269) shows the Child to be playing with a ring on his Mother's hand (Fig. 4). A similar acephalous statue in the Musée de Cluny is explained by Môle (*Art religieux du XIII^e siècle en France*) as due to the influx of realism into fourteenth century art. P. PERDRIZET in *R. Art Chrét.* 1907, pp. 392-397, refuses to accept this interpretation and quotes from the *Speculum humanae salvationis*, to show that the Virgin often figured in popular theology as the *Sponsa filii Dei*, and that the statues in question therefore represent the mystic betrothal of Mary and the Word. He assigns both statues to the school of Lorraine.



FIGURE 4. — MADONNA
AT MAXÉVILLE.

GERMANY

Silk Tissue from the Tomb of Charlemagne.— In *B. Soc. Ant. Fr.* 1907, pp. 165-168, PH. LAUER discusses the fragment of silk tissue found in the gold coffer containing the relics of Charlemagne at Aix. While Julius Lessing considers it Sassanide work of the ninth century, Lauer argues that the decoration rather preserves Sassanide traditions, and that the work is probably Byzantine of the tenth century. The Greek inscription also agrees with this date.

A Bronze Basin from Mosul.— In *Mün. Jb. Bild. K.* 1907, i, pp. 18-37 (pl. ; 17 figs.), F. SARRE and M. VAN BERCHEM discuss a fine bronze basin inlaid with silver in the royal library at Munich. The ornamentation includes two series of medallions containing representations of four planets, the signs of the zodiac, and scenes from court life, separated by decorative designs. The inscriptions show that the dish was ordered by the Atabek Lulu of Mosul (1233-59 A.D.). It belongs to a group of works dating from the twelfth to the fifteenth century, some of which were made by Mosul artists, though the existence of a Mosul school is not yet proved.

A Bohemian Madonna in Berlin.— In the Kaiser Friedrich Museum in Berlin is a Madonna presented to the Minorite church in Gratz by Ernestus, first archbishop of Prague, who died in 1364. His life, the history of the picture and its style are treated at length in *Jb. Preuss. Kunsts.* 1907, pp. 131-149, by K. CHÝTIL. The painting resembles Bohemian illuminated manuscripts of the fourteenth century, while the architecture recalls France. The only parallel among Bohemian paintings is the "Life of Mary" at Hohenfurt in South Bohemia.

GREAT BRITAIN

A Pre-Norman Cross-Shaft.— In *Reliq.* XIII, 1907, pp. 204-208 (5 figs.), E. HOWARTH describes a fragment of a pre-Norman cross-shaft, once used as a cutler's hardening trough, but now in private possession. It is richly carved with knot-work and circles, while on the front is the figure of a kneeling archer.

Monsters on Fonts. — In *Reliq.* XIII, 1907, pp. 217–227 (9 figs.), G. LE BLANC SMITH describes a number of Norman fonts in England which have a salamander or a dragon carved on or below the basin. He regards these figures as symbolizing the devil, or sin, conquered by the holy water of the font.

RENAISSANCE ART

GENERAL AND MISCELLANEOUS

Levantine Geography. — In *B.S.A.* XII, pp. 196–215 (pl.; fig.), F. W. HASLUCK gives an annotated list of fifty-four manuscripts in the British Museum relating to the geography or archaeology of the Levant, including descriptions of the islands, voyages to Constantinople, and travels in Asia Minor.

Portraits on Coins. — In *Le Musée*, IV, 1907, pp. 269–296 (35 figs.), A. SAMBON reviews very briefly the use of portraiture on coins, and discusses the fine examples of this art created between 1463 and 1600, especially in Italy. The papal coinage, the issues of the Sforza at Milan, and of the Spanish kings at Naples receive the fullest treatment.

Vasari on Technique. — Prefixed to Vasari's *Lives of the Most Excellent Painters, Sculptors, and Architects* is an introduction to the three arts of design, architecture, sculpture, and painting, which is devoted almost entirely to the technique of these arts, and such allied arts as stucco work, tarsia, mosaic, glass windows, and enamels. This introduction has been for the first time translated into English by Miss LOUISA S. MACLEHOSE, and published with notes by Professor G. BALDWIN BROWN. The text of Vasari gives a clear, though brief, description of technical processes of his time. Professor Brown's introduction compares Vasari's with other works on the same subject, such as the *schedula diversarum artium* of Theophilus, and the treatises by Cennini and Cellini, and in the notes the various materials used in Italy and other countries, the processes employed in ancient, mediaeval, and modern times, as well as various modern theories, are discussed. The book is much more than an edition of Vasari's *Introduction*. It is a historical and critical handbook of the technique of the most important branches of Art. (*Vasari on Technique*, etc. London, 1907, J. M. Dent & Co.; New York, E. P. Dutton & Co. xxiv, 328 pp.; 18 pls.; portrait; 11 figs. 8vo.)

The Beginnings of Landscape. — In *Gaz. B.-A.* XXXVIII, 1907, pp. 456–481, H. BOUCHOT investigates the origin of "visualized" landscape in the paintings of the Renaissance. In Giotto and his school landscape is purely accessory, but the Van Eycks are not the real innovators, since the landscapes in the *Tres Riches Heures* of the Duc de Berri, which are real studies of nature, antedate and possibly influenced the "Adoration of the Lamb." These landscapes are partly due to the desire of the Duke to have his castles truly portrayed, but the Biblical miniatures and other scenes show the same realism, and this power is found in other French artists of the fifteenth century, as for example in an Adoration of the Shepherds, at Dijon, by the Maître de Flémalle. This school of landscape painting was killed by the Italian influence under Francis I, and its last representative is the Maître de Moulins.

Attributions to Roger van der Weyden. — The person portrayed in the "Man with the Arrow" in the Antwerp Museum, assigned at the *Exposition des Primitifs* to Jean Fouquet, reappears in a fragment of an Adoration of the Magi belonging to M. Adolphe Schloss at Paris, and again in the Bladelin triptych of the Berlin Museum, which is an undisputed work of Roger van der Weyden. Similar resemblances permit the ascription to the same artist or his school of a number of portraits, — a Madonna and Saints in the Städel Museum at Frankfort, and the Exhumation of St. Hubert in the National Gallery of London. (SEYMOUR DE RICCI, *Gaz. B.-A.* XXXVIII, 1907, pp. 177-198.)

The Revenge of Tomyris. — In *Burl. Mag.* XI, 1907, pp. 389-390, G. SOBOTKA compares the painting of the Revenge of Tomyris, in Vienna, recently attributed by von Tschudi to the Maître de Flémalle, with a version from the late sixteenth century, evidently inspired by the same original. The different tendencies of the two copyists are interesting. The later artist unifies his composition by changes in gesture and pose, and by adding another figure, while he deepens his field by substituting for the colonnaded background of the fifteenth century a fragment of a Renaissance architectural perspective.

Conrad Witz. — A discussion, with a full bibliography, of the life and works of Conrad Witz, who was discovered by Burckhardt in 1901, is published in *Gaz. B.-A.* XXXVIII, 1907, pp. 353-384, by C. DE MANDACH, who also reconstructs the altar-piece at Geneva, placed originally, he believes, in the church of St. Peter, and not in the Maccabee chapel. The kneeling ecclesiastic in the lower right-hand panel is identified as Francis, Bishop of Mies. In the Miraculous Draught of Fishes the landscape is drawn from the neighborhood of the Lake of Geneva (cf. *A.J.A.* XI, p. 496), and such a treatment of landscape in 1444 betrays French influence, which is confirmed by a comparison with a Book of Hours in the Bibliothèque Nationale (fonds Latin 9473).

A Fifteenth Century Tapestry. — In *Burl. Mag.* XII, 1907, pp. 101-102, C. H. W. publishes a Flemish tapestry representing the Emperor, Frederick III, seated beside Pope Pius II (Aeneas Sylvius Piccolomini), while on either side stand the Margrave of Brandenburg and the Elector Palatine. The author regards the scene as the coronation of Frederick in 1452, but as Aeneas Sylvius did not become Pope until 1458, he concludes that the tapestry dates from the end of Frederick's reign, when only his intimacy with Pope Pius II was kept in mind. *Ibid.* pp. 164-167, CAMPBELL DODGSON points out that the design of the tapestry is drawn from woodcuts in Schedel's Nuremberg Chronicle of 1493, and that the dish held by the Elector and the key by the Margrave refer merely to their official positions, and not to any special ceremony.

Models of Rembrandt. — The girl in the midst of the throng of men in the "Night Watch" is plainly studied from the maiden in a similar situation in the "Ecce Homo" of Titian at Vienna. In the Albertina in Dresden is a drawing by Rembrandt copied from Elsheimer's "Tobias and the Angel." The posture of Hagar on the ass in Rembrandt's "Hagar and Abraham" (Victoria and Albert Museum) is not in the master's style but is probably due to the influence of the Mary in Rubens' "Flight into Egypt" in Cassel. (N. RESTORFF, *Rep. f. K.* 1907, pp. 377-378.)

Hispano-Moresque Pottery.—In *B. Metr. Mus.* 1907, pp. 133-137 (14 figs.), A. V. ROSE gives a brief history of Hispano-Moresque lustred ware, and of the potteries at Valencia from the fourteenth to the seventeenth century, with special reference to the collections in the Metropolitan Museum.

ITALY

The Choir Frescoes in the Upper Church at Assisi.—In *Rep. f. K.* 1907, pp. 383-385, G. K. endeavors to fix the date of the choir frescoes in the upper church at Assisi by finding, in the view of Rome, a representation of the Lateran palace. As it bears the arms of the Orsini, this view must have been painted under the Orsini Pope, Nicholas III (1277-1280).

The Dates of Guido da Siena.—R. DAVIDSOHN has discovered documents in Sienese archives that not only furnish dates in the life of Guido as late as 1321, but also give us his family name, Cinatti. (*Rep. f. K.* 1907, p. 383; see *A.J.A.* XI, p. 246.)

The Castle of Issogne.—The fifteenth century castle of Issogne in Piedmont was recently presented to the Italian nation by its proprietor, Vittorio Avondo. It was the seat of the great Challant family (*A.J.A.* XI, p. 487) and is in almost perfect preservation, particularly in the interior. A description, with photographs, is given in *Boll. Arte*, 1907, viii, pp. 23-25.

The Exposition at Perugia.—In *Le Musée*, IV, 1907, pp. 235-246 (2 pls.; 3 figs.), A. SAMBON describes the recent exhibition of Umbrian art at Perugia (*A.J.A.* XI, 377).

An Account of Rome in 1450.—In *R. Arch.* X, 1907, pp. 82-97, H. P. HORNE publishes the part of the "Zibaldone" of Giovanni Rucellai, which has to do with the author's visit to Rome in 1450. It was previously published in *Arch. Stor. Patr.* IV, 1881, pp. 563 ff. It contains a description of the buildings and other works of art, ancient and modern, which Giovanni Rucellai saw in Rome. A "rough bibliography" of the principal items of the entire book is appended.

The Palazzo Venezia in Rome.—In *Ausonia*, II, 1907, pp. 114-136 (14 figs.), G. ZIPPEL discusses the history of the Palazzo Venezia and the Palazzetto in Rome. Though the work of an Italian artist, the plan seems derived from the fortress of John XXII near Vacluse, and the rectangular windows with the cross tracery are certainly from southern France. The palace was begun at least as early as 1455, and the Palazzetto belonged to the original plan. The influence of these buildings on the papal architects is also discussed.

The Goldsmiths of Papal Rome.—In *B.S.R.* IV, 1907, pp. 160-226 (4 pls.), S. J. A. CHURCHILL discusses the guild of the goldsmiths in papal Rome, giving brief notes on the history of the order since 1508, and on its statutes. A full list of statutes thus far identified and a very full bibliography on goldsmiths' work in Rome are added.

A Pontifical of the Fifteenth Century.—In *C. R. Acad. Insc.* 1907, pp. 279-280, L. DOREZ describes briefly a pontifical prepared at Verona for Cardinal Giuliano della Rovere, afterwards Pope Julius II. It now belongs to J. P. Morgan. The miniatures are the work of several hands. The most beautiful are by Francesco dai Libri, who has signed the Presentation in

the Temple and the Crucifixion. The second series is attributed to Francesco's son, Girolamo. One miniature shows an imitation of the style of Jean Fouquet. The manuscript was described in 1817 by Dibdin in his *Bibliographical Decameron*.

Ambrogio di Antonio da Milano.—In *Rep. f. K.* 1907, pp. 251-254, C. VON FABRICZY collects the documentary evidence for the dates in the life of the sculptor, Ambrogio di Antonio da Milano, and also the dated works.

Antonio da Solario.—The personality of the recently discovered painter, Antonio da Solario (*A.J.A.* IX, p. 386), is further defined by E. MODIGLIANI, who publishes in *Burl. Mag.* XI, 1907, pp. 376-382, a Madonna recently bought for the Naples Museum and signed: *Antonius de Solarius | V(enetus) P(inxit)*. It shows sufficient resemblance to the frescoes in the cloister of SS. Severino e Sosio at Naples, attributed by tradition to Antonio da Solario, called *lo Zingaro*, to disprove Berenson's objections to the first signed painting, discovered by R. Fry. In *Boll. Arte*, 1907, XII, pp. 1-21, the same writer gives a summary of the controversy over this painter, adds another picture to his works, and sketches his life. A document recently published shows that he finished a picture commenced by Vittorio Crivelli for the church of S. Francesco at Osismo. This work has disappeared, but documentary evidence attests that Antonio painted the Madonna and Saints (Fig. 5) in the Leopardi chapel of the same church. The signature of Perugino is a palpable forgery, but the work shows the influence of Montagna. On internal evidence the Madonna and Saints in the Carmine at Fermo may also be assigned to Antonio. He was the son of Giovanni di Pietro of Solario, born in Venice and trained in the school of the Bellini, but influenced by Montagna, who was working in Venice in 1482.

About 1490 he painted the Naples Madonna, and about 1495 he executed, with his assistants, the frescoes at Naples. His work in the Marches dates from about 1500-1515. Later he went to Lombardy, where he saw, and copied in a painting in the Ambrosiana, a head of St. John Baptist by Andrea da Solario. His latest work is the Wertheimer Madonna.

Brunelleschiana.—In *Jb. Preuss. Kunsts.* XXVII, Beiheft, pp. 1-84, C. VON FABRICZY has collected the material for an appendix to his work on Brunelleschi (Stuttgart, 1892), consisting of additional data and documents that have become known since the publication of his book.



FIGURE 5.—PAINTING BY ANTONIO DA SOLARIO AT OSISMO.

Butinone and Zenale in the Cappella Grifi. — F. MALAGUZZI VALERI in *Rass d' Arte*, 1907, pp. 145–152, attempts to separate the work of Butinone and Zenale in the Cappella Grifi of S. Pietro in Gessate in Milan. He ascribes to Zenale the architectonic and decorative conception of the frescoes, a group of young women near the seated Sant' Ambrogio on the right wall, and on the opposite wall the group of young knights near the baptism. In general the more imaginative and spirited groups are by Zenale, the less inspired and coarser work by Butinone.

Verrocchio and Leonardo. — In the *Nation*, July 4, 1907, F. J. MATHER, JR., urges that historic probability is in favor of Rankin's view (*A.J.A.* XI, p. 490) that Leonardo painted the background of the Annunciation in the Uffizi, and parts of other Verrocchian pictures. Other pupils of Verrocchio show no such skill as to make it probable that Leonardo owed much to his master. *Ibid.* Aug. 1, 1907, W. RANKIN points out that Verrocchio's truth and sense of concrete realities were needed by Leonardo, and that in his first great extant painting, the Adoration in the Uffizi, the formal arrangement and the elements of the composition are traditional, and due to severe training in accepted types. The importance of Verrocchio as a teacher must be emphasized, though he was an indifferent painter.

Leonardo's "Knots." — In *Burl. Mag.* XII, 1907, pp. 41–42, A. M. HIND gives a list of the reproductions of six interlaced cord patterns, engraved on copper after Leonardo, and inscribed *Academia Leonardi*. They were copied by Dürer, and are mentioned in his diary of a journey to the Netherlands. The article contains reproductions of two unpublished examples of the series, as well as of the profile bust of a young woman with a garland of ivy bearing the same inscription, and of another bust of a young woman from a print in the British Museum, which the writer considers the only copper-plate engraved by Leonardo.

Michelangelo's First Masters in Painting. — Assuming that the Holy Family in the National Gallery is an early work by Michelangelo, a connection with Ferrara painters seems shown by the resemblance of this picture to a *tondo* in the Vienna Academy, which is the production of a minor artist of the Ferrarese school. Michelangelo perhaps began painting under some Ferrarese painter working at Bologna, where the great master remained for a year. We have no reliable evidence that he learned painting in Florence. (L. CUST, *Burl. Mag.* XI, 1907, pp. 235–236.)

Raphael and Marcantonio Raimondi. — In *Jb. Preuss. Kunsts.* 1907, pp. 199–229, P. KRISTELLER finds after a comparative study of Raphael's paintings and Marcantonio's engravings that the latter rarely copied directly from Raphael's pictures or his finished drawings, but used Raphael's first sketches as the basis and inspiration of his work, which therefore contained much more originality than has been heretofore assumed.

Notes on Italian Medals. — In *Burl. Mag.* XII, 1907, pp. 141–154, M. ROSENHEIM and G. F. HILL discuss various Renaissance medals. A group of medals, all but one of which are signed A. A., is taken from Antonio Abondio and tentatively assigned to Agostino Ardeni. Another group, erroneously attributed to Ruspigiari, may be by Agostino's brother, Alessandro. A previously unpublished medal from the hitherto unassigned series of Niccolò III, d'Este, bears the letters $\overset{A}{M}$, i.e. *Amadeus Mediolanus*, thus settling the authorship of the series. A medal of Pasquale Malipiero

is signed Marco Guidizani, and thus settles the artist's praenomen. A medal of Andrea Gritti furnishes a second example of the signature of Giovanni Falier. Other medals of special interest from their workmanship or types are discussed, including one of Sir John Cheke, which was probably made during the humanist's stay in Padua in 1554-1555.

SPAIN

The Altar-piece at Valencia. — Documentary evidence shows that the panels, which represent the history of the Virgin, in the great altar-piece of the cathedral at Valencia were the work of Ferrando de Llanos and Ferrando Yanez de l'Almedina. In *Gaz. B.-A.* XXXVIII, 1907, pp. 103-130, E. BERTAUX studies the characteristics of the latter artist from his other works, especially his panels in the Albornoz chapel in the cathedral at Cuenca, and a Risen Christ in the museum at Valencia. On this basis he divides the panels in the altar-piece between the two artists, reaching results exactly opposite to Justi who had attributed the better compositions, which are less slavishly Leonardesque, to de Llanos. Bertaux argues that this artist is an academic, unimaginative Italianist, while Yanez, although showing the teaching of Leonardo and even something of the manner of Fra Bartolommeo, still retains his robust personality. He betrays his Spanish taste in the Moorish arabesques on his draperies. Bertaux attributes several additional pictures to Yanez and sketches the history of the Valencian school.

In *Chron. Arts*, 1907, p. 360, S. REINACH points out that the "Flight into Egypt" at Valencia attributed by Bertaux to de Llanos is one of a group, sometimes called copies by Sodoma, all of which are undoubtedly derived from an original by Leonardo.

El Greco. — In *Gaz. B.-A.* XXXVIII, 1907, pp. 482-490, is a study of El Greco by P. LAFOND, who treats of the artist's work in the chapel of the Hospital of Afuera at Toledo. This includes a portrait of the founder of the institution, Cardinal Don Juan Tavera (died 1545), the large Baptism of Christ, a half-length St. Peter, and a St. Francis at prayer, as well as the high altar with a Crucifix and statues of Saints, a notable example of El Greco's work as architect and sculptor.

FRANCE

Portraits of the Kings of France. — The original manuscript of the *Recueil des roys de France* by Jean Du Tillet in the Bibliothèque Nationale at Paris contains a superb series of portraits of the French kings. A careful examination shows that these are true portraits derived from ancient monuments, either statues or original seals. (H. OMONT, *C. R. Acad. Insc.* 1907, pp. 587-589.)

The Marmion Family. — In *R. Arch.* IX, 1907, pp. 410-424, and X, 1907, pp. 108-124, M. HÉNAULT publishes 113 documents (*pièces justificatives*) relating to the Marmion family (*A.J.A.* XI, p. 492). In *Boll. Arte*, 1907, vi, pp. 13-19, A. BREDIUS points out that the painting in the church of St. Peter Martyr at Naples, representing S. Vincenzo Ferreri, with panels containing scenes from the life of the Saint, is undoubtedly by the same hand as the two episodes from the life of St. Bertin in the

Kaiser Friedrich Museum in Berlin, which is generally ascribed to Simon Marmion. The Naples picture has been attributed to Lo Zingaro, and by Frizzoni to Roger van der Weyden.

A Manuscript with Miniatures. — The library at the Hague possesses a Book of Hours bearing the arms of Jean Lallemonet the younger of Bourges, and containing a number of fine miniatures, in all of which the owner appears as a penitent looking at the sacred scenes represented. The book shows the influence of Leonardo da Vinci, though apparently made in Berri. It seems to have been prepared after 1537 to commemorate the owner's release from prison. (P. GAUCHERY, *B. Soc. Ant. Fr.* 1907, pp. 147-150.)

GERMANY

The History of German Landscape Painting. — The treatment of the landscape in German painting of the fifteenth and sixteenth centuries is discussed in detail in *Rep. f. K.* 1907, pp. 126-142, 213-230, 358-366, by B. HAENDEKE. The earliest reproduction of natural scenery and feeling for aerial perspective are found in a *Regula Sancti Benedicti* of 1414, now in the monastery of Metten. The artist shows little foreign influence, and this independence is characteristic of German miniaturists. From the miniatures developed such work as Lucas Moser's altar-piece at Tiefenbronn, and the height of purely German work is reached in Conrad Witz's study of Lake Geneva. The German landscape is treated not as a mere background, as in the Netherlands, but as the actual scene of the action. The first realistic picture of a city is the painting of the walls of Cologne in the Martyrdom of the Eleven Thousand Virgins by a Rhenish artist about 1411. After 1450 a decadence appears in the introduction of fantastic scenery, and a tendency to make the landscape a mere background. This is due partly to the influence of the Netherlands, and partly to the prominence of wooden images on the altars. In the new style the difficulty of connecting background and foreground led to the suppression of the middle distance by using an interior with windows through which the landscape was seen. Dürer's earlier landscapes show this "background" style, but in his water-colors he is wholly emancipated. The importance of color as well as drawing in perfecting aerial perspective was next recognized. Real appreciation of the "secret life" of landscape is first seen in a diptych of Nikolaus Manuel of Bern (1513-15). Altdörfer apparently was the first to paint in oils — as Dürer in water-colors — landscape for its own sake, but his search for romance brought his landscapes dangerously near the fantastic.

The Last Supper in German Art. — In representing Christ's designation of Judas as the betrayer, German art usually follows St. John's Gospel and portrays Christ as handing the sop to Judas, even in miniatures illustrating the Gospel of St. Matthew. Certain miniatures under Byzantine influence follow St. Matthew's version, "he that dippeth his hand with me in the dish." The earlier artists represent John reclining on the Lord's breast, but awake, while in later art he is usually asleep. The realistic touches in the Last Supper first appear in the drinking apostle on the "Bernhardskelch" at Hildesheim. The introduction of servants is doubtless due to the presence of the tavern keeper in the mystery plays, which exerted a steady influence on contemporary art. In some paintings the devil, as a small

beast, is entering the mouth of Judas. In the dramas Judas has a semi-comic character, and this is reflected in art, where he is a caricature, even as late as 1512, when Martin Schaffner in his altar-piece in Ulm Cathedral, though he drew on Leonardo's masterpiece, inserted a vigorously protesting Judas to satisfy German taste. The table is at first round, but in the eleventh century Byzantine influence introduced the crescent form, which was soon superseded by the contemporary rectangular table. The order in which the apostles were seated is stated in the Donaueschinger Passion Play, and this order is followed curiously enough in the fresco in Sant' Onofrio and in Franciabigio's painting in the Liceo Militare in Florence. (C. SACHS, *Rep. f. K.* 1907, pp. 99-126, 204-212.)

Paintings from the Lake of Constance.—In the Georgianum at Munich are six paintings from Bregenz representing scenes from the Passion. They date from the beginning of the fifteenth century. To a somewhat later period belongs a Visit of the Magi on two wings of an altar-piece from Immenstadt in the National Museum at Munich. These pictures show the strong feeling for space and landscape, which characterize the painters from the shores of the Lake of Constance. They indicate that the art of Conrad Witz may have developed from this school rather than from Jan van Eyck or other artists of the Netherlands. (H. BRAUNE, *Mün. Jb. Bild.* K. 1907, ii, pp. 12-23; 2 pls.; 6 figs.)

The Triptych of the Johanniskirche in Nuremberg.—The triptych of the Passion in the Johanniskirche in Nuremberg (see *A.J.A.* XI, p. 495) is studied in *Rep. f. K.* 1907, pp. 299-313, by C. GEBHARDT, who finds clear traces of Venetian influence. The artist, Hans Peurln or Peurlin, has signed his name in a cryptic mixture of Greek and Gothic in the architectural background of the right wing. The same man signed the Three Saints in the Lorenzkirche, and the Tucher altar-piece. He belonged to the older Nuremberg school, which was North Italian in its sympathies, and the triptych is a late work. "Hans Peurl" is mentioned in documents of 1459 and 1461, and his works show that he visited Italy, probably Venice.

French Pictures in Munich.—The paintings of the early French School in the Alte Pinakothek at Munich are discussed in *Mün. Jb. Bild.* K. 1907, i, pp. 41-48 (pl.; 4 figs.) by K. VOLL. An Annunciation, assigned to the school of Filippo Lippi, bears the arms of Jacques Coeur, and is the work of a French artist under Italian influence. Two pictures of St. Ambrose and St. Louis of Toulouse belong to Avignon, not to the Neapolitan school. The great altar-piece from Cologne, by Pierre des Mares, shows that the artist was French, closely connected with the Maître de Moulins, and, like him, influenced by Hugo van der Goes. He also copied from Dürer's woodcut of the Trinity, published in 1511.

An Explanation of Grünewald's Diptych at Isenheim.—The curious diptych by Grünewald at Isenheim has in the right wing a Madonna, with God the Father above and angels, and in the left wing a throng of angels adoring the Virgin, at their head a maiden with a crown and halo, above whom float angels carrying a smaller crown. H. KOEGLER, arguing from similar mystical concepts in contemporary literature, interprets this maiden as the *anima fidelis*, the collective symbol of the Church. (*Rep. f. K.* 1907, pp. 314-326.)

The "Master of Bergmann's Studio." — In *Jb. Preuss. Kunsts.* 1907, pp. 168–180, D. BURCKHARDT defends his view that the artist who worked in Bergmann's Basel studio between 1492 and 1494 was the young Dürer. The objection that this master seems to have executed woodcuts published after 1494 is met by arguments to show that these blocks were executed before that date, but delayed in publication. The influence of the "Bergmann Master" is traced in Nuremberg, and his work is carefully compared with Dürer's.

Dürer's Portrait of Oswald Krel. — In *Mün. Jb. Bild. K.* 1907, ii, pp. 28–33 (2 figs.), H. BRAUNE gives a brief account of Oswald Krel, whose portrait Dürer painted in 1499. He was from Lindau, where his family was prominent. The painting in Nuremberg, No. 232, which represents two "wild men" supporting shields, was the original cover of the portrait, and the arms are those of Krel and his wife, Agatha von Essendorf.

The Date of Dürer's Portrait of Himself. — Dürer's portrait of himself in Munich bears the date 1500, which has long been held impossible. A comparison of the hand with that of the Berlin Madonna of 1506, and with drawings of hands made in the same year, shows that this year is also the date of the portrait. (E. HEIDRICH, *Rep. f. K.* 1907, pp. 373–374.)

Lucas Cranach's Altar-piece in Frankfort. — In the Städelsches Institut at Frankfort is a triptych by Lucas Cranach, dated 1509, and representing the Holy Family. It contains portraits of Frederick the Wise and John the Constant of Saxony, of the Emperor Maximilian, and probably of Sixtus Oelhafen. In *Mün. Jb. Bild. K.* 1907, i, pp. 49–65 (pl.; 7 figs.), G. SWARZENSKI analyzes the picture in detail, and argues that it is the lost altar-piece from Torgau, painted for an altar of St. Anne, dedicated in 1505 by the Saxon princes in memory of John's wife, Sophie of Mecklenburg, whose features are probably given to the St. Anne on the outer wing. A smaller picture in the Vienna Academy is closely connected with this work.

Perugino or Raphael? — In *B. Soc. Ant. Fr.* 1907, pp. 160–162, E. A. DURAND-GRÉVILLE assigns to Raphael, on internal grounds, the Virgin adoring the Child in the Städel Museum at Frankfort, usually attributed to Perugino.

An Early Landscape by Rubens. — On the back of the smaller Last Judgment in Munich is an unfinished landscape, which must be a work of Rubens not later than the finished painting (*ca.* 1615–1617). It shows that the Last Judgment has not been enlarged. Though the landscape is a relatively early work and purely ideal, it is interesting to see that in the formal grouping the artist uses the same methods as in the great landscapes of his last years. (K. VOLL, *Mün. Jb. Bild. K.* 1907, ii, pp. 34–38; fig.)

GREAT BRITAIN

Two Limoges Plaques. — In *Burl. Mag.* XII, 1907, pp. 26–32, CLAUDE PHILLIPS publishes two plaques of Limoges enamel in the Victoria and Albert Museum, representing the Annunciation and the Adoration of the Shepherds. He corrects the dating from 1530 to *ca.* 1500, and assigns them on internal evidence to a studio influenced by the Maître de Moulins. The resemblance of this painter's technique to that of the enameller has already been noticed, and there are examples of the same artist working at both

arts. The writer does not, however, regard the plaques as the actual work of the Maître de Moulins.

Attributions of Oxford Drawings. — In *Rep. f. K.* 1907, pp. 291–298, A. VON BECKENRATH discusses the attributions in the fifth portfolio of the “Drawings of Old Masters” at Oxford. He assigns a leaf with two sketches of an amorino with a shield, and on the back four sketches from life of men-at-arms wholly to Pinturicchio, rather than to Raphael. The story of Jacob and Rachel is a sixteenth century production, and not the work of Hugo van der Goes. A head and bust of a young woman is a study from life by Botticelli himself, and not merely from his school.

The Windows in King's College Chapel, Cambridge. — Dr. N. BEETS, in *Burl. Mag.* XII, 1907, pp. 33–39, cites figures in Dirck Vellert's drawing of the Martyrdom of St. John Baptist in the Berlin print room and in his large print, “The Flood,” to show that the east window and one in the south wall of King's College Chapel at Cambridge were executed after designs by that artist.

Rembrandt's Master? — A Raising of Lazarus, by Jan Pynas, now in the Carlton Galleries, is published by C. J. HOLMES in *Burl. Mag.* XII, 1907, pp. 102–105. It confirms the statement by Houbraken that Rembrandt worked for some months under Pynas, who was considered by some to have been his first master, for the brilliant lighting of the main group contrasted with a dark kneeling figure in the foreground is quite in Rembrandt's manner, and the landscape is strikingly similar to those of the younger painter. The resemblance cannot be due to any reflex influence of Rembrandt, for the signature dates the picture in 1615, when Rembrandt was not over nine years old.

UNITED STATES

A Painting by Antonello da Messina. — In *B. Metr. Mus.* 1907, p. 199 (fig.), R. E. F[RY] publishes a “Deposition” first shown among the Flemish Primitives at Bruges in 1902, though even there attributed to Antonello da Messina. It has since been attributed to an artist of southern France. The earlier attribution is defended, and the obvious Netherlandish influence explained by citing Vasari's statement that Antonello visited the Netherlands. The painting has been lent to the Metropolitan Museum.

The New Tapestries at the Metropolitan Museum. — The tapestries recently presented to the Metropolitan Museum (*A.J.A.* 1907, p. 385) are discussed in *Burl. Mag.* XII, 1907, pp. 184–187, by G. L. HUNTER. The series is not a complete representation of the seven sacraments. The inscriptions show that the scenes with bearded men are Biblical prototypes of the sacraments, while those with beardless men represent the sacraments as administered in the fifteenth century. Thus the Baptism of Christ is parallel to Baptism, the Marriage of Adam and Eve to Marriage, etc. The Old Testament parallel to Confirmation is lost. These tapestries may be connected with the *Histoire du Sacrement* bought by Philip the Good about 1440 to decorate the chamber of his son, Charles the Bold.

AMERICAN ARCHAEOLOGY

Early Man in North America. — In *Bulletin* 33 of the *Smithsonian Institution* (Washington, 1907), ALEŠ HRDLÍČKA discusses in great detail the

skeletal remains, which have been regarded as belonging to (geologically) early man in North America. He considers the New Orleans skeleton, the Quebec skeleton, the Natchez pelvic bone, the Lake Monroe (Florida) bones, the Soda Creek (Colorado) skeleton, the Charleston bones, the Calaveras skull, the Rock Bluff (Illinois) cranium, the man of Peñon (Mexico), the Trenton crania, the Trenton femur, the Lansing skeleton, the fossil man of western Florida, and the Nebraska loess man, and in each case comes to the conclusion that the evidence for a geologically early date is inconclusive, while in many cases the remains show no extraordinary variations from the typical Indian of to-day.

The Mesa Verde National Park.—In the *Modern World*, VIII, 1907, pp. 149-162 (12 figs.), Mrs. M. M. KEATING, Mrs. W. S. PEABODY, and Miss B. BOWMAN publish popular descriptions of the new Mesa Verde National Park, and particularly of a cliff-dwelling, "Peabody House," six stories high and containing forty rooms, recently found in Spruce Tree cañon.

Diegueño Mortuary Ollas.—In the *American Anthropologist*, IX, 1907, pp. 484 ff., Miss CONSTANCE GODDARD DU BOIS discusses the Diegueño mortuary ollas. The Diegueños learned their ceremonial religion from the Luiseños, but they must have brought their custom of urn-burial with them from an earlier home, as no trace of these jars has been found among the Luiseños.

The Early Inhabitants of Porto Rico.—In the *Twenty-fifth Annual Report* (1903-04) of the *Bureau of American Ethnology* (Washington, 1907), pp. 1-220 (93 pls.; 43 figs.), J. WALTER FEWKES describes the early inhabitants of Porto Rico and their present descendants. After considering their origin, physical characteristics, dwellings, customs, myths, and ceremonies, he discusses in detail the archaeological remains, giving special attention to the "stone colliers," which probably had a religious or ritual significance, the "three pointed stones," which may have been combined with the collars, and the "elbow stones."

Antiquities of Eastern Mexico.—In the *Twenty-fifth Annual Report* (1903-04) of the *Bureau of American Ethnology* (Washington, 1907), pp. 221-284 (36 pls.; 27 figs.), J. WALTER FEWKES describes the ruins, mounds, and archaeological material at Cempoalan, Xico, Tampiro, etc. This is the first of a series of investigations undertaken by the Bureau of Ethnology to determine any possible connections between the ancient peoples north of the Rio Grande and those in Mexico. The author holds that more study of the region from the northern Tamaulipas mounds to the Rio Grande is needed before speculation on the relation between the mounds of Louisiana and eastern Mexico is warranted.

Early Peruvian Civilization.—In *Mün. Jb. Bild. K.* 1907, i, pp. 1-7 (7 figs.), PRINCESS THERESE of Bavaria sketches briefly the periods of pre-Spanish Peruvian civilization with special reference to the Gaffron collection recently purchased by the Bavarian government.